



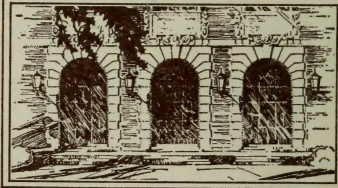
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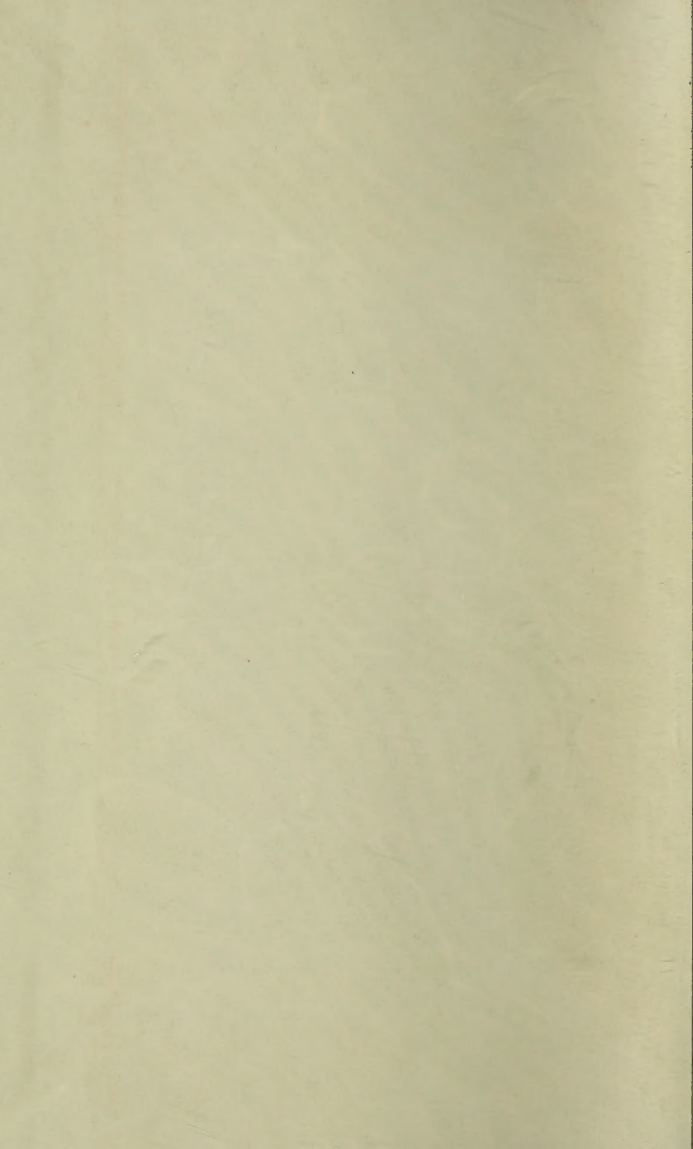
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CENTRAL ITALY

AND

ROME.



# MONEY-TABLE (comp. p. XIV).

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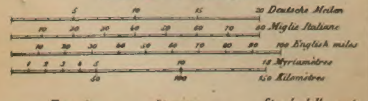
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—	75 (= 15 „ )	—	15	—	—	$7\frac{1}{4}$
1	— (= 20 „ )	—	20	—	—	$9\frac{3}{4}$
2	—	—	40	—	1	$7\frac{1}{4}$
3	—	—	60	—	2	5
4	—	—	80	—	3	$2\frac{1}{2}$
5	—	1	—	—	4	—
6	—	1	20	—	4	$9\frac{3}{4}$
7	—	1	40	—	5	$7\frac{1}{2}$
8	—	1	60	—	6	5
9	—	1	80	—	7	$2\frac{1}{2}$
10	—	2	—	—	8	—
11	—	2	20	—	8	$9\frac{3}{4}$
12	—	2	40	—	9	$7\frac{1}{2}$
13	—	2	60	—	10	5
14	—	2	80	—	11	$2\frac{1}{2}$
15	—	3	—	—	12	—
16	—	3	20	—	12	$9\frac{3}{4}$
17	—	3	40	—	13	$7\frac{1}{2}$
18	—	3	60	—	14	5
19	—	3	80	—	15	$2\frac{1}{2}$
20	—	4	—	—	16	—
25	—	5	—	1	—	—
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# CARTA D'ITALIA

Scale nel 1:3,000,000





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*I. S. Pietro**I. S. Anti*

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*C. S. Vito**le Egadi**Trapani**Levanzo**Favignana**C. Boro**Marsala**Calatafimi**Salemi**Mazara**C. Vetran**Gibraltar**Alger*

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*Bona**ALGERIE**S. E. S. S.**lat**stellaria*

36

*Unosa*

0 v Ferro 25

26

30



*Williams.*  
**ITALY.**

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**HANDBOOK FOR TRAVELLERS**

BY

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**K. BÆDEKER.**

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SECOND PART:

**CENTRAL ITALY AND ROME.**

With 1 Panorama, 7 Maps and 12 Plans.

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**Fourth Edition, Remodelled and Augmented.**  
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HANDBOOK FOR TRAVELLERS

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And specially let this be thy prayere  
Unto them all that thee will read or hear,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all."

CHAUCER.

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THE HISTORY OF THE

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1876

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## PREFACE.

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The object of the present Handbook, like that of the Editor's other works of the same description, is to supply the traveller with a few remarks on the progress of civilisation and art among the people with whom he is about to become acquainted; to render him as independent as possible of the services of guides, valets-de-place, and other persons of the same class; to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in Italy.

The Handbook will enable the traveller to visit the most interesting places and objects with the greatest possible economy of time, money, and, it may be added, temper; for in no European country is the traveller's patience more severely tried than in some parts of Italy. The Editor will endeavour to accompany the enlightened traveller through the streets of the Italian towns, and to the principal edifices and works of art; and to guide his steps amidst the exquisite scenery in which Italy so richly abounds.

The Handbook is based on the Editor's personal experience, acquired at the places described; but, as changes of various kinds are constantly taking place, he will highly appreciate any *bonâ fide* information with which travellers may favour him. That already received, which in many instances has been most serviceable, he gratefully acknowledges.

The present edition of Central Italy and Rome has been almost entirely remodelled. Recent excavations having brought to light many new objects of interest and new sources of instruction, it has been found necessary to recast and amplify the description of the antiquities of Rome. The introductory history of art, applicable to the whole of Italy, contained in the third edition, has been superseded

538248



by an article on ancient art by *Prof. R. Kekulé* of Bonn and another on modern Roman art by *Prof. A. Springer* of Leipsic, both of which have been adapted for the use of English travellers with the kind assistance of Mr. *J. A. Crowe*, author of 'A New History of Painting in Italy'.

The MAPS and PLANS, on which special care has been bestowed, and which are more than twice as numerous as in the third edition of this Handbook, will abundantly suffice for the use of the ordinary traveller. The division of the Plan of Rome into three sections will be found convenient, as it obviates the necessity of unfolding a large sheet of paper at every consultation. Of other maps on a large scale (1 : 450,000), the *Supplementary Sheets of G. Mayr's Atlas of the Alps* (for Central and Southern Italy, from Florence to Naples) are recommended.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre = 0,938 Paris. ft.).

DISTANCES are given in English miles. The Italian 'miglio' varies in different districts. Approximately it may be stated that 1 Engl. M. =  $\frac{6}{7}$  Ital. miglio =  $1\frac{1}{14}$  Roman miglio.

TIME TABLES. The best compilation is the '*Indicatore Ufficiale delle Strade Ferrate*', etc., with map (price 1 fr.), which the traveller should not fail to purchase. There are also Tuscan, Roman, and Neapolitan collections of local time-tables.

HOTELS (comp. p. xxiv). In no country does the treatment which the traveller experiences at hotels vary more than in Italy, and attempts at extortion are perhaps nowhere so outrageous. The asterisks indicate those hotels which the Editor believes to be *comparatively* respectable, clean, and reasonable. Prices are constantly fluctuating and generally have a strong upward tendency, but the average charges stated in the Handbook will enable the traveller to form a fair estimate of his probable expenditure.

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### Plans.

1. SIENA, p. 20. — 2. FERUGIA, p. 48. — 3. ANCONA, p. 76. — 4. Large Plan of ROME and — 5. Clue Plan of ROME, both at the end of the book. — 6. ANCIENT ROME, p. 176. — 7. CAPITOLINE MUSEUM, p. 180. — 8. FORUM ROMANUM, p. 186. — 9. PALACES OF THE EMPERORS on the Palatine, p. 204. — 10. S. GIOVANNI IN LATERANO, and LATERAN MUSEUM, p. 232. — 11. S. PIETRO IN VATICANO; Sagre Grotte Vaticane, p. 242. — 12. VATICAN PALACE, p. 250.

PANORAMA OF ROME (from S. Pietro in Montorio), p. 278.

### Abbreviations.

R. = Room, B. = Breakfast, D. = Dinner, A. = Attendance, L. = Light. — r. = right, l. = left; also applied to the banks of a river with reference to the traveller looking *down* the stream. — N., S., E., W., the points of the compass and adjectives derived from them. — M. = English miles, ft. = English feet.

### Asterisks

are employed as marks of commendation.



## INTRODUCTION.

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'Thou art the garden of the world, the home  
Of all Art yields, and Nature can decree;  
E'en in thy desert, what is like to thee?  
Thy very weeds are beautiful, thy waste  
More rich than other climes' fertility,  
Thy wreck a glory, and thy ruin graced  
With an immaculate charm which cannot be defaced.'

BYRON.

From the earliest ages down to the present time Italy has ever exercised a powerful influence on the denizens of more northern lands, and a journey thither has often been the fondly cherished wish of many an aspiring traveller. That wish may now be gratified with comparative facility. Northern Italy is now connected by a direct 'iron route' with the southern part of the peninsula as far as Naples and Brindisi, and the approaching completion of a great network of railways will soon enable the traveller to penetrate into the interior of provinces hitherto untrodden by the ordinary tourist. Prior to 1860 the peninsula possessed but few railways, and these were of insignificant extent, and exclusively of local importance. Not only have the facilities for travelling been greatly increased since that period, but other important reforms have also been effected. A single monetary system has superseded the numerous and perplexing varieties of coinage formerly in use; the annoyances inseparable from passports and custom-houses, with which the traveller was assailed at every frontier, and in almost every town, have been greatly mitigated; and energetic measures have been adopted in order to put an end to the extortions of vetturini, facchini, and other members of this irritating class. Persons in search of adventure and excitement will miss many of the characteristic elements of former Italian travel, but those who desire the more rational enjoyments derived from scenery, art, or science will not fail to rejoice in the altered state of the country.

### I. Travelling Expenses. Money.

EXPENSES. The cost of a tour in Italy depends of course on the traveller's resources and habits. Generally it may be stated that the expenses need not exceed those incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 25 francs per diem, or about half that sum when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country

may succeed in reducing their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. If, however, ladies are of the party, the expenses are unavoidably greater; not merely because the best hotels and most comfortable modes of locomotion are selected, but because the Italians regard the traveller in this case as wealthier, and therefore a more fitting object for extortion.

**MONEY.** The French monetary system is now universal in Italy. The franc (*lira* or *franco*) contains 100 *centesimi*. 1 fr. 25 c. = 1 s. = 10 silbergroschen = 35 German kreuzer = 60 Austrian kreuzer. The silver coins in common circulation are Italian pieces of  $\frac{1}{2}$ , 1, and 2 fr., and Italian or French 5 fr. pieces. The commonest gold coins are Italian and French 10 and 20 fr. pieces (those of 5 and 40 fr. rare). In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*. A piece of 5 c. is termed a *soldo*, or *sou*, and as the lower classes often keep their accounts in *soldi*, the traveller will find it useful to accustom himself to this mode of reckoning. See also the Money Table opposite the title-page.

**Banknotes.** Since the introduction of a paper currency during the war of 1866, at a compulsory rate of exchange, gold and silver have almost entirely disappeared from ordinary circulation. The notes of the *Banca Nazionale*, for 1, 2, 5, 10, 20, 25, 50, 100 francs, and upwards are current throughout the whole of Italy. There are also numerous local banks which issue notes down to  $\frac{1}{2}$  fr. and even  $\frac{1}{4}$  fr.; but these notes cannot be readily realised except within the district of their issue. Of this class are the *papal notes* and those of the *Banca Romana* current at Rome and in the environs. — By a law passed in July, 1874, new State-banknotes will be issued in 1875.

**Exchange.** Gold and silver are worth considerably more than Italian banknotes of nominally the same value. In 1873—74 the gain on the exchange was 13—15 per cent (a napoleon, for example, realising 22 $\frac{1}{2}$ —23 fr., and a sovereign 28—28 $\frac{3}{4}$  fr.). If the traveller makes a payment in gold he is of course entitled to decline receiving banknotes in exchange, unless the difference in value be taken into account. In exchanging gold for banknotes at a money-changer's, the traveller should stipulate for notes of convenient value and of the bank of the district he intends visiting (see above). The purses used in most other countries are unsuitable for carrying large bundles of notes; one adapted for the purpose may be purchased in Italy for 1 $\frac{1}{2}$ —2 fr., in addition to which a strong pouch for copper will be found serviceable.

**Old currencies.** Each of the old Italian states formerly had a currency of its own. Thus, in the States of the Church the coins current before the introduction of the franc were *scudi* and

*bajocchi* (1 scudo = 100 bajocchi = 5 fr. 37½ c.). The lower classes still frequently reckon in scudi and *paoli* (pieces of 10 bajocchi), and occasionally in *papetti* (pieces of 20 bajocchi); and the bajocco is now equivalent to the soldo. The papal money has all been called in with the exception of the gold and bank-notes, but the rare 5-lire silverpieces are still sometimes seen. The papal gold is lighter than the Italian and French and realises a lower exchange.

*Best Money for the Tour.* Before entering Italy the traveller should obtain a moderate supply of *French Gold* (one napoleon = 21—23 fr. in paper), which is procured in England, France, or Germany on more advantageous terms than in Italy. *Sovereigns* are received at the full value (26—28½ fr. in paper) by the principal hotel keepers, but not in out-of-the-way places. *Circular Notes*, obtainable at the principal English banks, are safe and convenient for the transport of large sums. English and Prussian banknotes also realise a favourable exchange.

## II. Period and Plan of Tour.

**SEASON.** The season selected, and the duration of the tour must of course depend on the traveller himself. The colder months are those usually preferred. Most travellers bound for the South cross the Alps in September and October, and arrive in Rome about the beginning of November. Rome is the favourite winter-residence of strangers till the Carnival, but in Lent the city is deserted by many for the gayer scenes of Naples. At Easter it used to be inundated by a vast concourse of visitors, who flocked to witness the sumptuous pageantry of the 'Holy Week', but the chief attractions of the festival are now gone. In spring some travellers proceed from Rome to Naples, Florence, or other parts of Italy; but the majority prepare to quit the country before the beginning of summer. In this vast and ever-varying influx of travellers the English element is always greatly predominant. — No month in the year can be pronounced absolutely unfavourable for travelling in Italy, but the seasons recommended are the late autumn months (15th Sept. to 15th Nov.), and April and May. The rainy winter months should, if possible, be spent in one of the larger cities, of which Rome is unquestionably the most interesting. June, July, and August are hardly suitable for a tour. The scenery indeed is then in perfection, and the long days are hailed with satisfaction by the active traveller; but the fierce rays of an Italian sun seldom fail to exercise a prejudicial influence on the physical and mental energies. This result is not occasioned so much by the intensity, as by the protracted duration of the heat, the sky being frequently cloudless, and not a drop of rain falling for several

months in succession. The heat generally moderates about the end of August, when the first showers of autumn begin to refresh the parched atmosphere.

PLAN. The plan of a tour in Italy must be framed in accordance with the object which the traveller has in view. Florence, Rome, and Naples are the principal centres of attraction; the less frequented districts of the interior, however, are also replete with inexhaustible sources of interest. In order to obtain a more than superficial acquaintance with Italy, the traveller must not devote his attention to the larger towns exclusively. The farther he diverges from the beaten track, the better opportunities he will have of gaining an insight into the characteristics of this fascinating country.

### III. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is by no means impossible to travel through Italy without knowing Italian or French, but in this case the traveller cannot conveniently deviate from the ordinary track, and is moreover invariably made to pay '*alla Inglese*', by hotel-keepers and others, i. e. considerably more than the ordinary charges. French is very useful, as the Italians are extremely partial to that language, and take every opportunity of speaking it. For those, however, who desire to confine their expenditure within reasonable limits, a slight acquaintance with the language of the country is indispensable. †

### IV. Passports. Custom-house. Luggage.

PASSPORTS are not required in Italy, but these documents are occasionally useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity. In the remote districts, too, where the public safety demands a

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† '*Baedeker's Manual of Conversation in English French, German, and Italian, with Vocabulary, etc.*' (21st Edit., Baedeker, Leipsic) will be found serviceable for this purpose, and with the addition of a pocket-dictionary, will enable the traveller to encounter the difficulties of the situation. — A few brief remarks on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *gn* and *gl* between vowels like *ny* and *ly*. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *ā*, *ee*, *o*, *oo*. — In addressing persons of the educated classes '*lei*', with the 3rd pers. sing., should always be employed (addressing several at once, '*loro*' with the 3rd pers. pl.). '*Voi*' is used in addressing waiters, drivers, etc., '*tu*' by those only who are proficient in the language. '*Voi*' is the usual mode of address employed by the Neapolitans, but is generally regarded as inelegant or uncourteous.



more rigorous supervision, the traveller is sometimes asked for his credentials. The Italian police authorities are generally civil and obliging.

**CUSTOM-HOUSE.** The examination of luggage at the Italian custom-houses is usually lenient. Tobacco and cigars are the articles chiefly sought for. At the gates of most of the Italian towns a tax (*dazio consumo*) is levied on comestibles, but travellers' baggage is passed at the barriers (*limite daziario*) on a simple declaration that it contains no such articles.

**LUGGAGE.** The traveller is particularly cautioned against forwarding his luggage by goods-train, especially if a frontier has to be crossed. Goods-agents will not be responsible for the damage, pilferage, custom-house detention, and other annoyances to which those who part from their luggage are invariably exposed. It is therefore much better to have one's luggage safe in the railway-van or on the top of the diligence, even at the expense of a heavy payment for overweight, and to superintend the custom-house examination in person, than to run the risk of these vexations.

## V. Public Safety. Begging.

**BRIGANDAGE.** Italy is still sometimes regarded at the land of Fra Diavolo's and Rinaldo Rinaldini's, — and the impression is fostered by tales of travellers, sensational letters to newspapers, etc. The fact, however, is, that travelling in Northern and Central Italy is hardly attended with greater hazard than in any of the northern European countries. Even in the most secure districts temporary associations of freebooters are occasionally formed with a view to some predatory enterprise, but the attacks of such bands are directed against wealthy inhabitants of the country, who are known to be travelling with large sums of money, and seldom if ever against strangers, with whose resources and plans such marauders cannot easily be acquainted. Strangers, however, especially when accompanied by ladies, should not neglect the ordinary precaution of enquiring of the authorities, gendarmes ('carabinieri', generally respectable and trustworthy), etc., as to the safety of the roads.

The *Brigantaggio*, strictly so called, is a local evil, which the traveller may always without difficulty avoid. Owing to the revolution of 1860 it had increased in the Neapolitan provinces to an alarming extent. The Italian Government has done its utmost to suppress this national scourge, and its efforts have in a great measure been crowned with success; but the evil still resembles a conflagration which has been imperfectly extinguished, and from time to time bursts forth anew. The demoralisation of the inhabitants of the southern provinces is still deplorably great, and the brigandage there is not only fostered by popular discontent

and a pretended sympathy for the Bourbons, but is actually carried on as a speculation by landed proprietors. These 'gentry' frequently equip and harbour gangs of banditti, with whom they share the spoil; or they at least aid and abet them, on condition that their own property is respected. The evil is moreover favoured by the mountainous character of the country, into the remote recesses of which troops cannot easily penetrate. The most notorious districts are now the Basilicata and Calabria, and some parts of the *Roman Campagna* have been considered unsafe of late years. Sicily is also much infested by brigands, especially the provinces of Palermo and Girgenti; but even in the most dangerous localities those who adopt the ordinary precautions may travel with tolerable safety. Weapons cannot legally be carried without a license. For the ordinary traveller they are a mere burden, and in case of a rencontre with brigands only serve greatly to increase the danger.

BEGGING, which was countenanced and even encouraged under the old system of Italian politics, still continues to be one of those national nuisances to which the traveller must habituate himself, although energetic measures have been adopted for its suppression at Rome and Naples. Mendicancy in Italy is a regular trade rather than a genuine demand for sympathy. The best mode of getting rid of importunate applicants is to bestow a small donation, a supply of the smallest coin of the realm being kept ready for the purpose; or the traveller may decline to give anything, with the words, 'non c' è niente', or a gesture of disapproval. A beggar, who on one occasion in return for a donation of 2c. thanked the donor with the usual benedictions, was on another presented with 50c., but this act of liberality, instead of being gratefully accepted, only called forth the remark in a half-offended tone: 'ma, signore, è molto poco!'

#### VI. Intercourse with Italians.

Travelling in Italy differs essentially in some respects from that in France, Germany, Switzerland, etc., chiefly owing to the practice of bargaining which is almost universally prevalent. The system of fixed prices is, however, being gradually introduced.

The traveller is regarded by landlords, waiters, drivers, porters, and others of the same class, as their natural and legitimate prey. Deception and imposition are regarded as very venial offences by Italians of the lower class, who view a successful attempt as a proof of superior sagacity. The traveller, therefore, who submits complacently to extortion is regarded with less respect than he who stoutly resists the barefaced attempt upon his credulity. Among the Swiss Mountains the judicious traveller knows well when to make the tender of his cigar-case or spirit-flask; in this country such amiable manifestations are only calculated to awaken a further spirit of cupidity and discontent.

On the principal routes, and especially in Naples, the insolence of this mercenary fraternity has attained to such an unexampled pitch, that the doubt not unfrequently presents itself to the traveller's mind whether such a thing as honesty is known in Italy. A more intimate acquaintance with the people and their habits will, however, satisfy him that his misgivings apply to the above classes only, and not to the community generally.

In Italy the highly pernicious custom of demanding considerably more than will ultimately be accepted is almost universal; but a knowledge of the custom, which is based entirely on the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted, and when a certain average price is established by custom, the traveller should make a precise bargain with respect to the article to be bought or service to be rendered, and never rely on the equity of the other party. The prices which are stated with all possible accuracy in the following pages will afford the traveller an idea of his approximate expenditure, and often prove a safeguard against gross extortion.

Those individuals who appeal to the generosity of the stranger, or to their own honesty, or who, as rarely happens, are offended by the traveller's manifestation of distrust, may well be answered in the words of the proverb: '*patti chiari, amicizia lunga*'. The equanimity of the traveller's own temper will of course greatly assist him if involved in a dispute or bargain, and no attention whatever should be paid to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language is, the more careful should the traveller be not to involve himself in a war of words, in which he must necessarily be at great disadvantage.

No weight should be attached to the representations of drivers, guides, etc., in matters in which they have an interest, and even the inhabitants of the place often appear to act in concert with them. Thus in Naples the charge for a single drive in a cab is 60c., and yet the driver would find no difficulty in summoning a dozen individuals to corroborate his assertion that the proper fare was 5 fr. In such cases the traveller may generally implicitly rely on the data in the Handbook. Where farther information is required, it should be sought from fellow-travellers, gendarmes, respectably dressed persons present, occasionally from landlords, but seldom or never from waiters. It must, however, be admitted, that, when the terms of a bargain are once adjusted, persons of the class in question are often more trustworthy than would be excepted.

An abundant supply of copper coins should always be at the traveller's command in a country where trifling donations are in constant demand. Drivers, guides, porters, donkey-attendants,

etc. invariably expect, and often demand as their right a gratuity (*buona mano, mancia, da bere, bottiglia, caffè, fumata*), in addition to the hire agreed on, varying according to circumstances from 2—3 sous to a franc or more. The traveller need not scruple to limit his donations to the smallest possible sums. Liberality often becomes a source of annoyance and embarrassment. Thus if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy.

The demeanour of the stranger towards the natives must be somewhat modified in accordance with the various parts of the country through which he travels. The inhabitants of Northern Italy resemble those of the South of France, and those of Italian Switzerland. The character of the Tuscans is more effeminate, their language and manners more refined. The bearing of the Roman is grave and proud. With these, the stranger will find no difficulty in associating; and acts of civility or kindness will not be misplaced, even when conferred on persons of the lower ranks. The case, however, is entirely different with the class of Neapolitans with whom the traveller generally comes in contact, and one is tempted to believe that they designedly conspire to embitter one's enjoyment of their delightful country. It is to be hoped, however, that a better era is dawning under the present regime, and that the policy of honesty will at length begin to penetrate the Italian mind.

## VII. Conveyances.

RAILWAYS. The principal lines with their respective ramifications are four in number, the *Ferrovie dell' Alta Italia, Romane, Meridionali*, and *Calabro-Sicule*, each of which belongs to a different company. The first class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. A 'coupé' ticket costs, in addition to first class fare, 1 fr. for a distance not exceeding 100 kilomètres (62½ M.), or 2½ fr. for every 200 kilomètres. The speed of the trains is generally very moderate. '*Si cambia convoglio*' means 'change carriages'.

The traveller is recommended to ascertain the weight of his luggage, if possible, before going to the station, in order to guard against imposition. No luggage is allowed free (but see international through-tickets, p. XXI), except what is taken by the passenger into his carriage, which must not exceed 20 kilogrammes (about 44 lbs. Engl.) in weight. Travellers will therefore find it desirable to limit their 'impedimenta' so as to be



able to avail themselves of this permission. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff.

In the larger towns tickets may be obtained at the agent's office before going to the station. By a law passed on 1st Oct., 1866, a tax of 5c. is imposed on each railway-ticket. It is a wise precaution to be provided with the exact fare before taking tickets.

The most trustworthy information respecting hours of departure, fares, etc. is afforded by the '*Indicatore Ufficiale delle Strade Ferrate*', etc. (price 1 fr.), with which the traveller should not fail to provide himself. The local time-tables of the Tuscan, Roman, and Neapolitan lines will also be found useful, and may be procured at the railway-stations for a few sous.

*Through-tickets* to different parts of Italy are issued in London (at the principal railway stations; by Messrs. Cook & Son, Fleet Street; etc.), in Paris, and at many of the principal towns in Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 56 Engl. lbs. of luggage free. Circular excursion-tickets to the principal towns in Italy, available sometimes for 50 days, are issued both in Germany and in Italy at a reduction of 45 per cent. Farther particulars will be found in the time-tables, or at the '*agenzia*', or office of the railway. Tickets from Italy to Switzerland, Germany, etc. must be partly paid for in gold. Travellers about to cross the frontier in either direction are strongly recommended to superintend the custom-house examination of luggage in person.

**STEAMBOATS.** A voyage on the Mediterranean or Adriatic is almost inseparably connected with a tour in Italy and Sicily, irrespectively of the fact that the latter can be reached by water only. If the vessel plies near the coast, the voyage is often extremely entertaining; and if the open sea is traversed, the magnificent Italian sunsets, which light up the deep blue water with their crimson rays, present a scene not easily forgotten. Rough weather is not very often to be apprehended in summer.

Tickets should be purchased by the traveller in person at the office of the company. The ticket is furnished with the purchaser's name and destination, the name of the vessel, and the hour of departure. Fares, duration of voyage etc. are stated in each instance in the following pages. Family-tickets for the first or second class, for not fewer than three persons, are issued by all the companies at a reduction of 20 per cent on the fare, but not on the cost of food. A child of 2—10 years pays half-fare, but in this case must share the berth of its attendant. Two children are entitled to a berth for themselves. The tickets of the *Messageries Maritimes* are available for four months, and the voyage may be broken at discretion. The rival French companies *Fraïssinet* and

Valéry sometimes reduce their fares from 20 to 30 per cent according to circumstances; but it should be borne in mind that these vessels usually stop to discharge their cargoes during the day, and proceed on their voyage at night.

The saloons and berths of the *first class* are comfortably and elegantly fitted up, those of the *second* tolerably. Passengers of the second class have free access, like those of the first, to every part of the deck.

*Luggage.* First-class passengers are allowed 100 kilogr. (= 2 cwt.), second class 60 kilogr. (= 135 lbs.), but articles not intended for the passenger's private use are prohibited.

*Food* of good quality and ample quantity is included in the first and second-class fares (except in the vessels of the Florio Co.), the difference between the two classes being inconsiderable. *Déjeuner à la fourchette* is served at 10, consisting of 3—4 courses, tolerable table wine, and coffee. *Dinner* is a similar repast between 5 and 6 o'clock. Passengers who are too ill to partake of these repasts are supplied with lemonade, etc. gratuitously. *Café noir* in the morning 25c.; refreshments at other hours *à la carte*.

*Fees.* The steward expects 1 fr. for a voyage of 12—24 hrs., but more if the passenger has made unusual demands upon his time.

*Embarkation.* Passengers should be on board an hour before the advertised time of starting. The charges for conveyance to the steamboat (usually 1 fr. for each person, with luggage) are fixed by tariff at all the sea-ports, and will be found in the Handbook. Passengers should therefore avoid all discussions on the subject with the boatmen, and simply direct them to row 'al Vaticano', 'alla Bella Venetia', or whatever the name of the vessel may be. On arriving at the vessel, payment should not be given to the boatman until the traveller and his luggage are safely deposited on deck. On board the passenger gives up his ticket, receives the number of his berth, superintends the stowing away of his luggage, and finally repairs to the deck to observe the progress of the vessel as it quits the harbour, of which a fine view is generally obtained.

*DILIGENCES.* *Corrieri*, the swifter conveyances which carry the mails, accommodate two or three passengers only at high fares. *Diligenze*, the ordinary stage-coaches, convey travellers with tolerable rapidity, and generally for the same fares as similar vehicles in other parts of the continent. They are in the hands of private speculators, and where several run in competition the more expensive are to be preferred. When ladies are of the party the coupé (fare one-third higher) should if possible be secured. The drivers and ostlers generally expect a trifling fee (a few soldi) at the end of each stage.

**VETTURINI.** The communication between many towns is maintained by *Vetturini*, who convey travellers neither very comfortably nor rapidly, but at moderate cost. Inside places cost somewhat more than those in the cabriolet. The driver receives a trifling fee, the ostler 1 soldo; for the removal or replacement of luggage 2 soldi. The ordinary tourist will rarely have occasion to avail himself of a mode of conveyance rapidly becoming obsolete. The vetturini are generally respectable and trustworthy, and show no less zeal for the comfort and safety of their employers than in the care of their cattle. With three horses and a vehicle to accommodate six passengers 35—40 M. are daily accomplished. At midday a halt of several hours is made. The vetturini also undertake to provide the traveller with hotel accommodation, which, when thus contracted for, is considerably less costly than when the traveller caters for himself. In this case it is advisable to draw up a carefully worded contract, to which the vetturino affixes his signature or mark. This should also be made to include the gratuity (*tutto compreso*); and, if satisfaction is given, an additional fee may be bestowed at the termination of the journey. The entire vehicle, or the interior only, may be engaged. It should be distinctly arranged before starting, where the night is to be passed, and where breakfast and dinner are to be taken. The agreement concluded, the vetturino gives the traveller a small sum as earnest-money (*caparra*), by which both parties are bound.

A single traveller may also bargain with a vetturino for one seat, the charge for which varies. The back-seats are '*i primi posti*', which are generally secured by the first comers, who are first consulted with regard to the arrangement of the journey. For a single traveller a written contract is hardly necessary. A previous understanding should, however, be made with regard to the gratuity; and a separate room (*stanza separata*) at the inns should be stipulated for, otherwise the traveller will run the risk of having to share the apartment of his travelling companions.

Besides the above-mentioned conveyances, carriages may be hired everywhere (with one horse 80 c. to 1 fr. per Engl. M.).

**WALKING TOURS.** An Italian never walks if he can possibly drive, and it is an inexplicable mystery to him how walking can afford pleasure. The remark has frequently been made to the Editor: '*lei è signore e va a piedi?*' In the more frequented districts, such as the vicinity of Rome, the inhabitants are accustomed to this mania of strangers, who may wander in the Campagna, and among the Sabine and Alban Mts. without exciting much surprise. Excursions on foot in other parts of Italy also possess their peculiar attractions, and among other advantages that of procuring for the pedestrian the enviable reputation of being a *pittore*, or needy individual from whom little is to be extorted.

Prolonged walking-tours and fatiguing excursions, such as are undertaken in more northern climates, will be found wholly unsuitable to the Italian climate. Cool and clear weather should if possible be selected, and the sirocco carefully avoided. The height of summer is totally adverse to tours of this kind.

RIDING. A horse (*cavallo*) or donkey (*sommāro*, Neapol. *ciuccio*; Sicil. *vettura*, applied to both animals), between which the difference of expense is slight, often affords a pleasant and inexpensive mode of locomotion, especially in mountainous districts, where the attendant (*pedone*) also acts as a servant for the time being. A previous bargain should be made, *tutto compreso*, a gratuity being added if the traveller is satisfied.

### VIII. Hotels.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller will not have much cause for complaint in hotels and lodgings of the best class but he must be prepared for privations if he deviates from the ordinary routes. In the villages the pig (*animale nero*) appears as a domestic animal, and privileged inmate of the houses, to which the poultry also have free access. Iron bedsteads should if possible be selected, as they are less likely to harbour the insects so hostile to repose. Insect-powder (*polvere di Persia*, or Keating's) or camphor somewhat repels their advances. The *zanzāre*, or gnats, are a source of great annoyance, and often suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzarieri*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit lamp is also recommended, and pastilles may be purchased at the principal chemists' for the same purpose.

Good hotels of the first class which are often kept by Swiss or German landlords, are always to be found at the most frequented places. Rooms 2½ — 5 fr., bougie 75 c. — 1 fr., attendance 1 fr., table d'hôte 4 fr., and so on. Families, for whose reception the hotels are often specially fitted up, should make an agreement with the landlord with regard to pension (8—15 fr. each). The charges have risen in some respects since the introduction of the compulsory rate of exchange in 1866. Strangers are expected to dine at the table d'hôte, otherwise the price of the room is raised, or the inmate is given to understand that it is 'wanted'. French spoken everywhere. Cuisine a mixture of French and Italian.

The second-class inns are thoroughly Italian, and rarely very



clean or comfortable; charges about one-half the above; no table d'hôte, but a trattoria will generally be found connected with the house, where refreshments *à la carte* may be procured at any hour. These establishments will often be found convenient and economical by the *voyageur en garçon*, but are of course rarely visited by ladies.

In hotels in the Italian style, especially in the smaller towns, it is advisable to make enquiries as to charges beforehand. If exorbitant demands be made, they may be generally reduced without difficulty to reasonable limits. An extortionate bill may even be reduced although no previous agreement has been made, but this is never effected without long and vehement discussions.

The best hotels have fixed charges. Attendance, exclusive of boots and commissionnaire, is charged in the bill. This is not the case in the smaller inns, where 1 fr. per diem is usually divided between the waiter and the facchino, or less for a prolonged stay. Copper coins are never despised by such recipients.

*Hôtels Garnis* are recommended to those whose stay extends to 10—14 days and upwards, as they afford greater quiet and independence than the ordinary hotels, and the charges are considerably more moderate. Attendance about  $\frac{1}{2}$  fr. per diem.

*Lodgings*, of various degrees of comfort, may also be procured for a prolonged residence. Here, likewise, a distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract should be drawn up with the aid of some one acquainted with the language and customs of the place (e. g. a banker). For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, etc., will generally suffice.

A few hints may be here added for the benefit of the less experienced: —

If a prolonged stay is made at a hotel, the bill should be demanded every three or four days, in order that errors, whether accidental or designed, may the more easily be detected. When the traveller contemplates departing at an early hour in the morning, the bill should be obtained on the previous evening, but not paid until the moment for starting has nearly arrived. It is not an uncommon practice to withhold the bill till the last moment, when the hurry and confusion render overcharges less liable to discovery.

The mental arithmetic of waiters is apt to be exceedingly faulty, their mistakes being rarely in favour of the traveller. A written enumeration of the items charged for should therefore be required, and accounts rejected in which '*colazione, pranzo, vino,*' etc. figure in the aggregate.

Information obtained from inferior waiters, commissionnaires, and others of a similar class can never be implicitly relied upon. Enquiries should be addressed to the landlords or head-waiters alone, and even their statements received with caution.



## IX. Restaurants, Cafés, etc.

RESTAURANTS (*trattorie*) are chiefly frequented by Italians, and travellers unaccompanied by ladies. Dinner may be obtained à la carte at any hour between 12 and 7 or 8 p. m., for 1½—3 fr. The waiters expect a gratuity of 2—4 soldi (comp. p. 83). The diner who desires to confine his expenses within reasonable limits should refrain from ordering dishes not comprised in the bill of fare. A late hour for the chief repast of the day should be chosen in winter, in order that the daylight may be profitably employed, but an early dinner is preferable in summer when the midday heat precludes exertion.

The following list comprises most of the ordinary dishes: —

*Minestra* or *Zuppa*, soup.  
*Consumè*, broth or bouillon.  
*Zuppa alla Santè*, soup with green vegetables and bread.  
*Gnocchi*, small puddings.  
*Riso con piselli*, rice-soup with peas.  
*Risotto*, a kind of rice pudding (rich).  
*Maccaroni al burro*, with butter; *al pomodoro*, with tomatas.  
*Manzo*, boiled beef.  
*Fritti*, fried meat.  
*Arrosti*, roasted meat.  
*Bistecca*, beefsteak.  
*Coscietto*, loin.  
*Arrosto di vitello*, or *di mongana*, roast-veal.  
*Testa di vitello*, calf's head.  
*Fegato di vitello*, calf's liver.  
*Braccioletta di vitello*, veal-cutlet.  
*Costoletta alla minuta*, veal-cutlet with calf's ears and truffles.  
*Patate*, potatoes.  
*Quaglia*, quail.  
*Tordo*, field-fare.  
*Lodöla*, lark.  
*Sfoglìa*, a kind of sole.  
*Principi alla tavola*, hot relishes.  
*Funghi*, mushrooms (often too rich).  
*Presciutto*, ham.  
*Salami*, sausage.

*Pollo*, fowl.  
*Pollastro*, turkey.  
*Umidi*, meat with sauce.  
*Stufatino*, ragout.  
*Erbe*, vegetables.  
*Carciofi*, artichokes.  
*Piselli*, peas.  
*Lenticchie*, lentils.  
*Cavoli fiori*, cauliflower.  
*Fave*, beans.  
*Fagioli*, French beans.  
*Mostarda*, simple mustard.  
*Senäpe*, hot mustard.  
*Ostriche*, oysters.  
*Giardinetto* or *frutta*, fruit-desert.  
*Crostata di frutti*, fruit-tart.  
*Crostata di pasta sfoglìa*, a kind of pastry.  
*Fragole*, strawberries.  
*Pera*, pear.  
*Pomi, mele*, apples.  
*Persiche*, peaches.  
*Uva*, bunch of grapes.  
*Limone*, lemon.  
*Arancio* or *portogallo*, orange.  
*Finocchio*, root of fennel.  
*Pane francese*, bread made with yeast (the Italian is made without).  
*Formaggio*, cheese.  
*Vino nero*, red wine; *bianco*, white; *asciutto*, dry; *dolce*, sweet; *nostrale*, table-wine.

Cafés are frequented for breakfast and lunch, and in the evening by numerous consumers of ices. *Caffè nero*, or coffee without milk, is usually drunk (15—20 c. per cup). *Caffè latte* is coffee mixed with milk before served (20—30 c.); or *caffè e latte*, i. e. with the milk served separately, may be preferred (30—40 c.). *Mischio* is a mixture of coffee and chocolate (15—20 c.), considered wholesome and nutritious. The usual viands for lunch are ham, sausages, cutlets, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices (*gelato*) of every possible variety are supplied at the cafés at 30—90 c. per portion; or a half portion (*mezzo*) may be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata* of oranges), is much in vogue in the forenoon. The waiter (*bottega*), who expects a sou or more, according to the amount of the payment, is sometimes inaccurate in changing money if not narrowly watched. The principal Parisian newspapers are to be found at all the larger cafés, English rarely.

WINE SHOPS (*osterie*), especially at Rome, are a favourite haunt of the lower classes, who often bring their own eatables with them. They are generally badly fitted up and uninviting.

VALETS DE PLACE (*servitori di piazza*) may be hired at 5 fr. per day, the employer previously specifying the services to be rendered. They are generally trustworthy and respectable, but implicit reliance should not be placed on their statements regarding the places most worthy of a visit, which the traveller should ascertain from his guide-book or other source. Their services may always be dispensed with, unless time is very limited. Travellers are cautioned against employing the *sensali*, or commissionaires of an inferior class, who pester the stranger with offers of every description. Contracts with vetturini, and similar negotiations should never be concluded through such a medium, or indeed any other. Intervention of this kind invariably tends to increase prices, and is often productive of still more serious vexations. This remark applies especially to villages and small towns, whether on or off the regular track.

### X. Churches, Theatres, Shops, etc.

CHURCHES are open till noon, and generally again from 4 to 7 p. m.; some of the most important, the whole day. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. The verger (*sagrestano*, or *nonzolo*) receives a fee of  $\frac{1}{2}$  fr. or upwards, if his services are required.

THEATRES. Performances in the large theatres begin at 8, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually suc-

ceeded by a ballet of three acts or more. Verdi is the most popular composer. The pit (*platēa*) is the usual resort of the men, while the boxes and sometimes the stalls (*poltrone* or *posti distinti*) are frequented by ladies. A box (*palco*) must always be secured in advance. — A visit to the smaller theatres, where dramas and comedies are acted, is recommended for the sake of habituating the ear to the language. Performances in summer take place in the open air, in which case smoking is allowed. — The theatre is the usual evening-resort of the Italians, who never observe strict silence during the performance of the music. The charming comedies of Goldoni are still among the most popular.

Shops rarely have fixed prices. As a rule two-thirds or three-quarters of the price demanded should be offered, but much less in the case of itinerant dealers. The same rule applies to artisans, drivers, and others. '*Non volete?*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy adjustment. Purchases should never be made by the traveller when accompanied by a valet-de-place. These individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the pocket of the purchaser.

CIGARS in Italy (Sicily excepted) are a monopoly of Government, and bad; those under 3—4 soldi scarcely smokable. The Sicilian cigars are cheaper, but not better. The same remark applies to the Maltese cigars. Really good cigars may be bought at the best shops in Rome for 20—50 c.

## XI. Postal Arrangements.

The address of letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should, as a rule, be in the Italian or French language. Postage-stamps are sold at all the tobacco-shops.

LETTERS of 15 grammes ( $1\frac{1}{2}$  oz.) to N. America 55 c.; Germany 30 c.; Austria, Holland 40 c.; Russia 70 c., Sweden 60 c., Denmark 50 c., Norway 65 c.; letter of 10 grammes ( $\frac{1}{3}$  oz.) to France or Belgium 40 c., Switzerland 30 c., Spain 50 c., Greece 60 c.; letter of  $7\frac{1}{2}$  grammes ( $\frac{1}{4}$  oz.) to Great Britain and its colonies 60 c. — Registration fee to Switzerland, Germany, Austria 30 c.; Scandinavia, Russia 40 c.; America, France, Netherlands 50 c.; Great Britain 60 c.

Letters by town-post (10 gr.) 5 c.; throughout the kingdom of Italy 20 c. prepaid, 30 c. unpaid. Registration fee 30 c. Post-card (*artolina postale*) 10 c.

In the larger towns the post-office is open daily from 9 a. m. to 10 p. m. (also on Sundays and holidays).

TELEGRAM of 20 words to Great Britain 9 fr., France 4,

S. Germany 5, Switzerland 3, Austria 3 or 4, Belgium 5, Denmark  $7\frac{1}{2}$ , Russia 11, Norway  $8\frac{1}{2}$ , Sweden 8 fr. — To America 10 words 50 fr.

Within the kingdom of Italy, 15 words 1 fr., with special haste 5 fr.; each additional word 10 or 50 c. — Registered telegrams may be sent at double charges.

## XII. Calculation of Time.

The old Italian reckoning from 1 to 24 o'clock is now disused in all the larger towns, but is still used by the priests and by the lower classes, especially in the country. The ordinary reckoning of other nations is termed *ora francese*. The moment of the sun's disappearance below the horizon is 'half past 23 o'clock'; the twilight lasts about half-an-hour, after which it is '24 o'clock', or the close of the day, when 'Ave Maria' is rung. The following hours are usually termed 'un ora di notte', 'due ore di notte', etc. This troublesome mode of calculation would necessitate a daily alteration of every time-piece in the kingdom, but it is thought sufficiently accurate to alter the hour of Ave Maria by a quarter of an hour about once a fortnight. The following table shows the Italian compared with the ordinary hours at Rome.

	By Ital. time		Ave Maria or 24 o'cl. is our		By Ital. time		Ave Maria or 24 o'cl. is our
	our noon is	our midnt. is			our noon is	our midnt. is	
Jan. 1—13.	$18\frac{3}{4}$	$6\frac{3}{4}$	$5\frac{1}{4}$	July 1—14.	$15\frac{3}{4}$	$3\frac{3}{4}$	$8\frac{1}{4}$
14—26.	$18\frac{1}{2}$	$6\frac{1}{2}$	$5\frac{1}{2}$	15—31.	16	4	8
27—31.	$18\frac{1}{4}$	$6\frac{1}{4}$	$5\frac{3}{4}$	Aug. 1—10.	$16\frac{1}{4}$	$4\frac{1}{4}$	$7\frac{3}{4}$
Febr. 1—7.	$18\frac{1}{4}$	$6\frac{1}{4}$	$5\frac{3}{4}$	11—20.	$16\frac{1}{2}$	$4\frac{1}{2}$	$7\frac{1}{2}$
8—20.	18	6	6	21—31.	$16\frac{3}{4}$	$4\frac{3}{4}$	$7\frac{1}{4}$
21—28.	$17\frac{3}{4}$	$5\frac{3}{4}$	$6\frac{1}{4}$	Sept. 1—7.	17	5	7
March 1—6.	$17\frac{3}{4}$	$5\frac{3}{4}$	$6\frac{1}{4}$	8—15.	$17\frac{1}{4}$	$5\frac{1}{4}$	$6\frac{3}{4}$
7—19.	$17\frac{1}{2}$	$5\frac{1}{2}$	$6\frac{1}{2}$	16—23.	$17\frac{1}{2}$	$5\frac{1}{2}$	$6\frac{1}{2}$
20—31.	$17\frac{1}{4}$	$5\frac{1}{4}$	$6\frac{3}{4}$	24—30.	$17\frac{3}{4}$	$5\frac{3}{4}$	$6\frac{1}{4}$
April 1.	$17\frac{1}{4}$	$5\frac{1}{4}$	$6\frac{3}{4}$	Oct. 1—3.	$17\frac{3}{4}$	$5\frac{3}{4}$	$6\frac{1}{4}$
2—14.	17	5	7	4—12.	18	6	6
15—27.	$16\frac{3}{4}$	$4\frac{3}{4}$	$7\frac{1}{4}$	13—21.	$18\frac{1}{4}$	$6\frac{1}{4}$	$5\frac{3}{4}$
28—30.	$16\frac{1}{2}$	$4\frac{1}{2}$	$7\frac{1}{2}$	22—31.	$18\frac{1}{2}$	$6\frac{1}{2}$	$5\frac{1}{2}$
May 1—10.	$16\frac{1}{2}$	$4\frac{1}{2}$	$7\frac{1}{2}$	Nov. 1—3.	$18\frac{1}{2}$	$6\frac{1}{2}$	$5\frac{1}{2}$
11—23.	$16\frac{1}{4}$	$4\frac{1}{4}$	$7\frac{3}{4}$	4—19.	$18\frac{3}{4}$	$6\frac{3}{4}$	$5\frac{1}{4}$
24—31.	16	4	8	20—30.	19	7	5
June 1—10.	16	4	8	Dec. 1—27.	19	7	5
11—30.	$15\frac{3}{4}$	$3\frac{3}{4}$	$8\frac{1}{4}$	28—31.	$18\frac{3}{4}$	$6\frac{3}{4}$	$5\frac{1}{4}$

## XIII. Climate. Mode of Life.

CLIMATE. Travellers from the north must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Strangers generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Carpets and stoves,



to the comforts of which the Italians generally appear indifferent, are indispensable in winter. A southern aspect is an absolute essential for delicate, and highly desirable for the robust. Colds are most easily caught after sunset, and in rainy weather. — Even in summer it is a wise precaution not to wear too light clothing. Flannel is strongly recommended.

Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas, and spectacles of coloured glass (grey, concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, a siesta of moderate length refreshing. Windows should be closed at night.

**HEALTH.** English and German medical men are to be met with in the larger cities. The Italian therapeutic art does not enjoy a very high reputation in the rest of Europe. German and English chemists, where available, are recommended in preference to the Italian. It may, however, be wise, in the case of maladies arising from local causes, to employ native skill. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. Ice and rice are two of the commonest remedies. The homœopathic tincture of camphor may also be mentioned. In such cases, however, thorough repose is the chief desideratum.

#### XIV. Chronological Table of Recent Events.

- |       |       |     |  |
|-------|-------|-----|--|
| 1846. | June  | 16. | Election of Pius IX.   |
| 1848. | March | 18. | Insurrection at Milan.   |
|       | -     | 22. | Charles Albert enters Milan.   |
|       | -     | 22. | Republic proclaimed at Venice.   |
|       | May   | 15. | Insurrection at Naples quelled by Ferdinand II. ('Re Bomba').                        |
|       | -     | 29. | Radetsky's victory at Curtatone.   |
|       | -     | 30. | Radetsky defeated at Goito; capitulation of Peschiera.                               |
|       | July  | 25. | Radetsky's victory at Custozza.  |
|       | Aug.  | 6.  | Radetsky's victory at Milan.   |
|       | -     | 9.  | Armistice.   |
|       | Nov.  | 15. | Murder of Count Rossi at Rome.   |
|       | -     | 25. | Flight of the Pope to Gaeta.   |
| 1849. | Febr. | 5.  | Republic proclaimed at Rome.   |
|       | -     | 17. | Republic proclaimed in Tuscany, under Guerazzi.                                      |
|       | March | 16. | Charles Albert terminates the armistice (ten days' campaign).                        |
|       | -     | 23. | Radetsky's victory at Novara.  |
|       | -     | 24. | Charles Albert abdicates (d. at Oporto, July 26th); accession of Victor Emmanuel II. |



- March 26. Armistice; Alessandria occupied by the Austrians.  
       - 31. Haynau conquers Brescia.  
 April 5. Republic at Genoa overthrown by La Marmora.  
       - 11. Reaction at Florence.  
       - 30. Garibaldi defeats the French under Oudinot.  
 May 11. Leghorn stormed by the Austrians.  
       - 15. Subjugation of Sicily.  
       - 16. Bologna stormed by the Austrians.  
 July 4. Rome capitulates.  
 Aug. 6. Peace concluded between Austria and Sardinia.  
       - 22. Venice capitulates.  
 1850. April 4. Pius IX. returns to Rome.  
 1855. Sardinia takes part in the Crimean War.  
 1856. Congress at Paris. Cavour raises the Italian question.  
 1859. May 20. Battle of Montebello.  
       June 4. Battle of Magenta.  
       - 24. Battle of Solferino.  
       July 11. Meeting of the emperors at Villafranca.  
       Nov. 10. Peace of Zurich.  
 1860. March 18. Annexation of the Emilia (Parma, Modena, Romagna).  
       - 22. Annexation of Tuscany.  
       - 24. Cession of Savoy and Nice.  
       May 11. Garibaldi lands at Marsala.  
       - 27. Taking of Palermo.  
       July 20. Battle of Melazzo.  
       Sept. 7. Garibaldi enters Naples.  
       - 18. Battle of Castelfidardo.  
       - 29. Ancona capitulates.  
       Oct. 1. Battle of the Volturno.  
       - 21. Plebiscite at Naples.  
       Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.  
 1861. Febr. 13. Gaeta capitulates after a four months' siege.  
       March 17. Victor Emmanuel assumes the title of King of Italy.  
 1864. Sept. 15. Convention between France and Italy.  
 1866. June 20. Battle of Custoza.  
       July 5. Cession of Venetia.  
       - 20. Naval battle of Lissa.  
 1867. Nov. 3. Battle of Mentana.  
 1870. Sept. 12. Occupation of the States of the Church by Italian troops.  
       - 20. Occupation of Rome.
-

**Ancient Art,**  
from the German of  
**Prof. Reinhard Kekulé.**

*"As the streams lose themselves in  
the mightier Ocean, so the history of  
the peoples once distributed along the  
Mediterranean shores is absorbed in that  
of the mighty Mistress of the World".*  
NIEBUHR.

The traveller who would not wander through the galleries of Rome in mere vacant wonderment may bear in mind these words of Niebuhr. As a preface to the following pages, they will not only help the intelligent observer to a worthy appreciation of the master-pieces presented to him, but enable him to invest them with appropriate historical associations.

Amongst the crowd of statues which fill the galleries and chambers of the Vatican and Capitol of Rome are to be seen the noblest examples of Antique Sculpture. These do not, however, stand in the same relation to Imperial Rome as, for example, the frescoes of Fiesole in the Cloisters of St. Mark, or those of Andrea del Sarto in the Church of the Annunziata to Florence, or as the master-pieces of Raphael and Michael Angelo to mediæval and pontifical Rome. These latter originated, so to speak, with her, were her peculiar attributes, the fitting emblems of her ecclesiastical supremacy. The genius which created them, she inspired, fostered, and rewarded. On the other hand, Rome, the mistress of the World, the Rome of ancient history, though attracting to herself the accumulated treasures of entire epochs of Greek art, though through her interposition names, which otherwise must have remained mere phantom sounds, survive to receive individually the homage due to their transcendent genius, had nevertheless as little influence on the marvellous development of Greek art, as London had upon the Italian Renaissance, on Giotto and Masaccio, on Raphael and Michael Angelo. In fact, those particular works, which, while they fill the mind with a wonder akin to awe, minister to our noblest gratification, and in the presence of whose marvellous perfection all subsequent efforts are dwarfed into insignificance, occupied in Rome ages ago, and still occupy a place corresponding to that which

the master-pieces of the Italian and other schools of painting fill in the galleries of London, Paris, and Dresden. Winckelmann was the first to trace in bold and comprehensive outline the history of Art amongst the Ancients, from its infancy and earlier growth to its maturity and gradual decline. Following in the wake of Winckelmann, unceasing research, patiently and persistently pursued, has served to confirm and extend his survey, and to supply, in addition, a host of particulars pregnant with interest. Those indeed, who have conducted this laborious quest, stimulated and directed by the fortunate recovery of monuments and various relics of antiquity, have been the means of determining the history of Antique Art, so far at least as Sculpture and Architecture are concerned; and this not only in its mere salient features, but with an elaboration of detail, so careful and so well authenticated, that the authorship of numerous works is clearly established, and the interest and value of their discoveries in so far unspeakably enhanced. Much indeed remains to be done, and the path of the explorer is beset with doubt and difficulty; but the future promises farther encouragement, if not complete solution.

In Art, the **Greeks** were content to learn from nations whose civilisation preceded theirs. Long before the first image was graven by Grecian hands, the *Egyptians*, as far as history acquaints us, had been the first to overcome those difficulties in the choice of a suitable form of expression inseparable from every fresh manifestation of Art. They had established a well defined system, a traditional style, which was exemplified as well in their Sculpture as in their Architecture. On the other hand the richly elaborated Art of the *Babylonians* and *Assyrians*, with its sumptuous wealth of decoration, must also of necessity have had its influence on the Greeks of Asia Minor. Grecian Art had, to begin with, not only adopted the method, implements, and workmanship of their predecessors; it had possessed itself of their forms and not unfrequently of the motives of their imagery. Greece did not, however, accept this heritage of art in the spirit of slavish imitation. Architectural models were not adopted in their entirety. Each part separately, each ornament in itself, became the centre of a new conception, and this conception once embodied became a distinct type, the expression of a taste purely Greek. In like manner they treated the conventional rendering of the human form transmitted to them. This, by constant reference to the living model, they continued to manipulate and modify until they attained to that profound and comprehensive grasp of nature, which to this day remains the subject of wonder and delight to our greatest artists. The way thus traversed was long and wearisome. It carries us back through an incalculable succession of ages into the impenetrable past. The oldest *Ionic* and *Doric* temples, although well-nigh of prehistoric antiquity, exhibit in all essential particulars a clearly defined architectural system;

and, let it be borne in mind, the architecture of the Greeks did not start into being as *Athena* from the head of Jupiter, fully armed and equipped.

Careful observation will detect in the Orders associated in name with the two principal Hellenic races evidences of a very gradual development. Subsequently, to these two orders was added a third, known as the *Corinthian*. It was inevitable that in the practice of Sculpture as well as Architecture divergences arose which may be characterised as provincialisms; and it is equally intelligible that as Art in Greece assumed more and more majestic proportions, these provincialisms should have become less and less observable.

They were finally obliterated by the glories of what may be distinguished, in reference to art, as the AGE OF PERICLES; glories associated with the talismanic names of *Phidias* and *Polycletus* in Sculpture, and of *Ictinus* and *Mnesicles* in Architecture. The golden age of the Italian Renaissance, when Raphael filled the world with rapturous wonder, can alone be compared to a time which witnessed the surpassing achievements of art in Greece. Of the painters of this period, of *Polygnotus* for example, who flourished somewhat earlier, little can be ascertained. Their works have perished; and all that we can learn of them is at best too hypothetical to be worthy of record.

The name of POLYCLETUS belongs to the Peloponnesus. The connoisseur of his day claimed for him the merit of having presented the human form complete in its minutest details, correct in proportion, perfect in symmetry. One of his works in particular, the figure of a powerful youth armed with a spear (*Doryphorus*), was upheld as an example of the master's peculiar excellence, and hence was surnamed the *Kanon*. As a counterpart to the *Doryphorus*, and in like manner regarded as a type or model, is the figure of a youth of distinguished beauty, who with both hands folds a band round his head (*Diadumenus*). Of one of his *Amazons* it was said, that it surpassed even the Amazon of Phidias in beauty. Finally, especial glory was claimed for his statue of *Hera* placed in a temple dedicated to this goddess at Delphi. — MYRON'S chief delight was to pourtray the human form in action, but his success was, to say the least of it, partial. Thus he represents his *Discobolus* actually doubled up in the act of throwing the discus. In a group on the Acropolis at Athens the same artist has chosen for his subject the incident of Marsyas in the act of seizing the pipes which the Goddess Athena has rejected, and on which he plays while dancing with delight. He recoils in terror and bewilderment as the Goddess, suddenly appearing, dashes the pipes from his hand. Finally the *Cow* of Myron was especially popular. It was boasted of her that so life-like was she that she deceived both man and beast: nay imposed even on a living calf. But mightiest amidst this sculptor band was PHIDIAS. His colossal *Statue of Zeus* excited



wonder even in Olympia. It was accounted a reproach not to have seen it. His principal works were, however, devoted to the adornment of his native city Athens. The colossal figure of Athens' tutelary deity, the virgin goddess *Athena* in the Parthenon, was from the hand of Phidias. With him, we may assume, originated those plastic decorations of her temple the remains of which are preserved in Athens and in London; and in all that his friend Pericles undertook with a view to enhance the beauty and glory of their native city, the creative genius, if not always the hand of Phidias was active. So completely indeed had he subjected to his irresistible will the resources of his art, so far had he distanced all competitors, whether in the present or past, that the force of his genius, overstepping the narrow confines of Attica, imposed its sway upon successive generations of artists. *Alcamenes* and his favourite *Agoracritus* were his most distinguished and successful pupils. The *Statue of a Victor* in the pentathlon by Alcamenes was, in a similar way to the *Doryphorus* of Polycleetus, distinguished by the title of 'Enkrinomenus', or 'the classical'.

In the history of Art, as in the history of Poetry, there usually succeeds to what Winckelmann terms the 'lofty style', which delights rather in depicting the sublime and majestic, a reaction in favour of a vein of sentiment more tender, more expressive of beauty in her gentler and more graceful aspects; while at the same time freer and more forcible utterance is given to joy and anguish, and generally to the emotions and passions. Tenderness and grace were the divine attributes of PRAXITELES and the family of whom he was chief. At this time when Athens, weary of conflict with the Hellenic confederacy, longed for peace, one of the family, *Cephisodotus*, produced his *Irene and Plutus*, the Goddess of Peace bearing in her arms the infantine god of riches, of which there is a copy in the Glyptothek in Munich. Praxiteles himself belongs to a succeeding generation. Above all his *Eros* in Thespia, his *Satyr* and the *Aphrodite* in Cnidus, were the wonder and delight of antiquity. His sons *Cephisodotus* and *Timarchides* had also considerable repute. SCOPAS is usually regarded as the representative of the more pathetic and impassioned expression in Art; and amongst his numerous works a *Group of Sea Deities* and fantastical Sea Monsters are accounted particularly impressive. — The *Niobe and her Children*, afterwards carried to Rome, was attributed variously to Praxiteles and Scopas. *Leochares*, another contemporary of Scopas, is believed to be the author of a group representing *Ganymede* borne to Olympus on the wings of an eagle.

It is said that ALEXANDER THE GREAT would entrust the execution of his portrait to none other than LYSIPPUS of Sycium in the Peloponnesus: and with the name of Lysippus is associated a revolution in taste which culminated in this period. The painter and sculptor *Euphranor*, a contemporary of Lysippus, but older than he, whose

especial delight it was to celebrate heroic exploit, had already with purpose and deliberation modified the recognised rules of proportion. Lysippus moulded the head smaller, and the figure relatively taller than had hitherto been the practice. In posing the figures too, either standing or in movement, as well as in the entire conception and rendering of Nature, he appears to have developed anew and with dazzling effect what hitherto had not been more than suggested. His forms, though of unmistakably Greek character, are more in conformity with modern taste than those of earlier artists. Among the best known works of Lysippus is the *Apoxyomenus*, the figure of a youth fresh from a struggle in the Palæstra, in the act of using the scraping iron. Gods and heroes, scenes of war and the chase, [furnished him with subjects for a host of other works. Among his sons and pupils *Laippus*, *Boëdas*, and *Euthykrates*, the last is most highly esteemed. Not only those of their generation but posterity were agreed that Lysippus and the painter *Apelles* had reached the highest attainable point in the truthful rendering of nature, as well as in the more technical mastery of their art. The influence of Lysippus endured throughout and beyond the end of the following century. His method sufficed for the schools which succeeded him because the new spirit in which they worked had already triumphed in Lysippus.

The conquests of Alexander and all that followed in their train — the glories and treasures of the East unfolded, mighty monarchies founded, stately cities built, and growing into centres of wealth and luxury, new forms of worship consequent upon a more intelligent study of nature — afforded conditions both material and other, which stimulated afresh the arts of Architecture and Sculpture. Henceforward Greek art vied, in the splendour of its colossal proportions, with that of the East. The deeds of victorious monarchs were her favourite theme: she was indefatigable in the contrivance of new forms of luxury and fresh splendour for city, mansion, and palace. Meanwhile, however, the Past was losing its hold upon her. The traditions of the Periclean age, which told how art was content to serve the household Gods with simple piety and to adorn domestic life, were but feebly remembered. Places once instinct with art life were lost in the new and overwhelming growth of cities, now the emporiums of the world's commerce: *Alexandria* in Egypt, *Antioch* on the Orontes in Syria, *Pergamum*, and *Rhodes*. As an example of what Greek art was doing about this time in Egypt, we may mention the reclining figure of the *River-god of the Nile*. Around this colossal personage, so benignant in aspect, play, with true infantine grace, sixteen cherub-like children. These are symbols of the 16 cubits, the measure of that periodical rise in the Nile's waters which annually submerges the land and endows Egypt with perennial fruitfulness. A pupil of Lysippus, one *Eutychides*, represented the city of Antioch in a group of considerable grace. The

tutulary deity (*Tyche*) of the city is seated on a rock. In her right hand she holds ears of corn, and on her head she wears a mural crown; while at her feet appears, in the shape of a youth rising out of the earth, the river-god Orontes (the river actually flows underground for some distance).

The sculptors of PERGAMUM celebrated the victories of their kings over the Celts. The statue of the *Dying Gaul* (the so called 'dying gladiator') in the museum of the Capitol, and the *Group of Gauls* in the Villa Ludovisi are most impressive examples of the manner in which they were inspired by the theme. The northern barbarian, differing widely as he did in configuration, costume, and habit from the Greek, was a study of engrossing interest to the sculptor, and was reproduced with physiological accuracy. At the same time, that the fame of the victor might be magnified to the utmost, the sculptor sought to embody all that was admirable in the character of the vanquished: his ill-trained but chivalrous valour, his inflexible determination to die rather than suffer disgrace. So late as the 4th century A. D. there was still to be seen on the Acropolis a votive offering of King Attalus in the shape of a group with numerous figures representing the struggles of the gods with the giants, of the Athenians with the Amazons, of the Athenians with the Persians, and Attalus himself with the Celts. Quite recently, figures have been recognised as belonging to these groups in the collections of Venice, Rome, and Naples. Of the RHODIAN SCHOOL we have examples in the so-called *Farnese Bull* in the museum of Naples, and in the *Laocoon*. The date of the *Laocoon* has not been established. Since the days of Winckelmann, who assigned it to the time of Alexander, and of Lessing, who maintained that it belonged rather to that of Titus, there has been a constantly recurring controversy on the subject. It is, however, highly improbable that the Rhodian School retained, as late as the reign of Titus, the vitality necessary for the production of so considerable a work.

From the preceding pages it will be gathered how many crises and how varied a development had been experienced by Greek art down to the time when **Rome** herself came to be included within the charmed circle of Greek culture. Transplanted to strange lands, and subjected to new influences and associations, Greek art exchanged its distinctive Greek character for one universal and cosmopolitan. Rome had not been, it may be remarked, without an art she could call her own. The old city-walls raised in the time of the Kings, the Carcer Mamertinus, and the Cloaca Maxima prove that the Romans could in times comparatively remote carry out architectural works on a grand scale, although principally for utilitarian purposes. The rudiments of Sculpture they probably acquired from Etruscan artists, whose earliest attempts would be the execution of images of the gods in wood and clay. In Etruria,

where Greek influence had long been active, considerable proficiency as well as activity prevailed in the pursuit of art, although but scanty traces of the purity and elevation of Greek taste are discernible. In Rome, however, the Greeks of Southern Italy grafted their art on that of the Etruscans. A bronze plate found in Palestrina, which was executed in the workshop of Nevius Plautius in the 3rd century B. C., exhibits in its tracery a purity of design unmistakably Greek, although differing little in shape and plastic accessories from the very ordinary and often rude vessels of the period. The Romans highly esteemed faithful portraits. Likenesses of ancestors were preserved in wax masks, and displayed on occasions of ceremony. The plastic art of the Etruscans gives evidence of a certain grasp of portraiture, which, though not profound, was still effective. As Roman rule extended itself over Southern Italy and Sicily, and later to Greece and the Asiatic continent, a constantly increasing number of works by Greek artists found their way to Rome, for the most part, probably, as spoil of war. Presently, too, the wealthy patrician, following the bent of his individual taste or the prevailing fashion, gave commissions for works to be executed in Greece, or in Rome itself, to which necessity had brought many artists. Rome thus became the recognised centre of a taste and fashion which she could call her own. Both stood in close relation, not only in point of time, but in a community of idea and aspiration, to the art of a period immediately following the reign of Alexander. There is no doubt, however, that a vast number of works is accepted as specifically Roman only because all traces of the Greek models have been lost. From these, it may be taken for granted, the artists of Imperial Rome derived the designs or at least the suggestion of works of utility, as well as of buildings devoted to mere display, such as temples, palaces, triumphal arches, and tombs.

The student familiar with the three orders of architecture, viz. the Doric, Ionic, and Corinthian, as they are to be seen in Athens, and comparing these examples with their reproductions in Rome, will have little difficulty in detecting a divergence which cannot be explained by differences either in forms of worship or in the general scope of the design (a conspicuous basement with flights of steps in front). The delicate modelling of the best period of Greek art was in Roman hands either simplified, and so denuded of its true artistic significance — looking in short like the work of the handicraftsman — or so overloaded as to become hopelessly confused. Even in their most admirable buildings a mere profusion of superficial decoration is substituted for that perfect harmony pervading and animating the Greek structure, whether as a whole or in its minutest detail, which we find in the Parthenon for example. The Doric and Ionic orders found comparatively little favour with the Romans, and where they appear, it is rather in the form of mural



columns than entire shafts. The exquisite taper of the shaft was thus sacrificed, the capitals were not happily disposed, and the Doric column instead of springing, as with the Greeks, direct from the flooring received a separate base. The favourite style was the more ornate Corinthian; and the Romans thought yet to add to the wealth of ornament by superimposing upon the capital already veiled with the graceful form of the acanthus leaf, the volute and abacus of the Ionic capital. The entablature of the earlier orders is easily distinguished. In the Doric the architrave rests on the column and is unarticulated, while the frieze above the architrave receives the triglyphs at short, regular intervals. The Ionic architrave on the other hand is divided into three horizontal courses, the frieze being without triglyphs. The Corinthian entablature resembles the Ionic, but the cornice is more richly articulated, corbels are substituted for the indentations, and the whole is richly wreathed with acanthus leaves and other ornamentation.

The noblest, happily also the best preserved building of old Rome is unquestionably the *Pantheon* of Agrippa, built in the time of Augustus. In spite of much disfigurement received in later and modern times, this vast edifice, comprised in its interior within the precincts of one majestic circle, and obtaining the light of heaven from the centre of its wondrous dome, continues to impress the beholder with unfailing, overwhelming effect. Therefore it is that the *Pantheon*, having survived the period of art's extinction and revival, better represents the solidity, the daring, and the splendour of Roman architecture than the stupendous remains of palace, bath, and circus.

An important innovation which *Plastic Art* experiences in the latter days of the Roman republic remains to be mentioned. The introduction of eclecticism may be attributed to PASITELES, a native of Southern Italy. It would appear that he had striven, by way of protest against the unrest and violence apparent in the works of his predecessors of the Rhodian School, to restore to art something of her primitive simplicity, and to combine the excellences of the older schools while he avoided their errors. His aim was to revert to the stern simplicity and thoroughness of the earliest sculptors. At the same time he studied nature independently and carefully; while he was not neglectful of the minor graces of his art. *Stephanus* was his pupil, whose pupil again was *Menelaus*, from whose chisel we have a group now in the Villa Ludovisi, commonly known as *Electra and Orestes*. Though the real intention of the author will probably never be known, this work serves to teach us how earnest was the endeavour, and how happy the result of art study in the school of Pasiteles. It is not, however, given to eclectic schools to exercise a powerful or enduring influence. Accordingly we find a comparatively small number of works belonging to the school of Pasiteles. The school, especially encouraged by the Em-

peror Hadrian, adopting as it did not only Greek but also Egyptian models, was eclectic in the most extended sense of the word. Amongst its better known works is the figure of Hadrian's favourite *Antinous*, in which with undoubted beauty of form is combined a somewhat lugubrious solemnity together with a smooth glossy and superficial elegance little to the taste of the modern connoisseur. Far more attractive are the bas-reliefs on various public monuments — such as the *Arch of Titus* and *Trajan's Column* — celebrating the triumphs of Roman arms. With Greek artists a characteristic mode of representing in relief the triumphs, actual or mythical, of their heroes was to express battle by means of isolated groups of single combatants. And not only are the more stirring incidents of the battle thus signalised. Appeal is made to the gentler emotions: a dying warrior is carried off the field; or the victor spares the life of a prostrate adversary. For plastic purposes this was found to be the most effective mode of representation, serving as it does to awaken the interest and rivet the attention of beholders. The Assyrians had, however, already executed reliefs in which the effect of pitched battle was rendered with more literal accuracy; and that the Greeks too could on occasion meet the requirements of this more arbitrary taste, we learn from the friezes of the so-called Nereid monument discovered in Lycia, where the contending hosts close with each other in elaborate order of battle. The painter, favoured by conditions more submissive to his will, had already grouped the combatants in larger and denser masses. How admirably they contrived along with the crowd and confusion of battle, to give effect to traits of individual heroism and to give to single and central figures their appropriate expression, is exemplified in the celebrated mosaic to be seen in Naples of the *Battle of Alexander*, which, there is no doubt, was copied from a painting of the period. It may be premised therefore that this condensed and elaborated treatment in relief — obviously akin to painting — in which the marches, battles, and triumphs, the operations of Roman armies and their imperial chiefs, were set forth with the utmost attainable accuracy, with all detail of equipment and armament of camp and battle-field, was not the newly gathered fruit of Roman inventiveness, but must rather be ascribed to the age of Alexander and his successors. And the same may be assumed of the architectural form of these monuments. In portraits, too, whether of full length or only busts, of emperors and empresses, warriors and statesmen, as of persons of less exalted station, there were not wanting impressive examples in Greek art; and here again Roman taste coincides with that of the Diodochan age. It may be conceded, however, that owing to the interest long taken in portraiture by the Romans and to the attention which this branch of art had so long received in Rome and Etruria, it had acquired a more distinctly Roman and Italian character, and so had a perceptible influence

on Greek artists resident in Rome. Thus is it that portraits of the Emperors exhibit a degree of power in execution and expression scarcely to be looked for at so late a period. Not unfrequently the Emperors were represented in the costume proper to religious ceremonies; or in fashion like to the gods themselves, and invested with their attributes. Most commonly, however, they appear in the costume and character of a general in the act of haranguing his cohorts. We have striking examples of these imperial portraits in the equestrian statue in bronze of *Marcus Aurelius* on the Capitol, and in the marble statue of *Augustus* in the Vatican. This latter gives unmistakable evidence of having been painted. From the reliefs on the richly ornamented armour which set forth with due regard to historical accuracy the more conspicuous and familiar incidents of a reign especially favoured by the gods, we are justified in the conclusion that this figure was executed about the year 17 B.C. In his treatment of the female figure, too, whether seated or standing, the sculptor knew how to impart a distinguished and imposing view by a sumptuous arrangement of the drapery. There is a peculiar gratification in finding, after a careful study of these portraits — many of them of personages famous in history — an exterior so closely corresponding to the picture of the historian. Many of the heads, indeed, which thus impress the beholder have not been identified. In portraiture, the Greek sculptor adopted the *Hermean* form, while the work of the Roman is recognised almost infallibly in the *bust* form. The latter largely preponderate, although amongst the collective works of sculpture preserved, the Greek element is considerably in excess of the Roman. An attentive observer will not fail to mark this distinction, and learn also to detect the handiwork of the modern restorer which too often disfigures these antique marbles.

The same tendency which led the wealthy citizens of Rome to adopt the literature and culture of Greece was observable in the taste displayed in the works of art they chose for the decoration of their palaces and villas, whether executed in Rome itself or in Greece. In other respects they appear to have been attracted by the same objects of interest as English collectors of the present day. Antique art taken as a whole would probably fail to interest the average man of rank, unless it were associated with some historical incident, some names of renown, or some startling anecdote. But of such works as the figures of the *Three Graces* in bas-relief (though rigid in execution) which the ciceroni of the Acropolis shew as the work of Socrates, and the group of *Harmodius and Aristogiton*, the Tyrant slayers, in the market place of Athens, of archaic antiquity, which had been carried off by Xerxes and restored to its wonted place by Alexander: — of works such as these copies at least would be in request. The powerful development displayed in the figures of Polykletus, and the action expressed in those of Myron, appear to have possessed greater attractions for the Romans than the works of Phi-

dias. Numbers of statues belonging to the Periclean age have come to light in Rome, replicas for the most part of *Victors in the Games* and of *Amazons*. *Figures of the gods*, with few exceptions, belong to a later period. The most numerous, and also very charming, were the graceful forms of more recent Attic art, represented by Praxiteles and his compeers; also the elegant and animated creations of the Lysippian and post-Lysippian schools. It is hardly conceivable that in the museums of Rome, filled as they are with works of sculpture collected on the spot, no original works are to be found. Assuredly there has been a time when they have not been wanting in Rome: and it seems improbable that one and all should have been lost in the devastation which has more than once made wreck of the Eternal City. Certain it is, however, that the greater part of what we now see are either replicas or copies. This fact is determined by the material. The great statues of Phidias and Praxiteles set apart for the temples were of gold and ivory, while Polycletus and Lysippus worked in bronze. In Attica, too, this costly material was preferred by the earlier sculptors. It was only by degrees that marble came into use for groups as well as single figures. The 'Discus thrower' of Myron, as well as the groups of Marsyas and Athena were originally in bronze. In the Palazzo Massimi alle Colonne there is to be seen a striking figure readily recognised as that of Myron's 'Discus thrower', but it is in marble. In like manner the Marsyas in the Lateran is of marble, and so also is the Apoxyomenus in the Vatican museum. Just as we moderns delight in the copy or engraving of some celebrated picture, the amateur of old gave his commission for the copy of some favourite statue, to be executed in bronze, or, more frequently, in marble. At any rate comparatively few works in bronze, of importance in point of size, are preserved. It was not enough to have simply repeated the celebrities of sculpture. The artists of the so-called New Attic School, which flourished in the last century B. C., we find reproducing the works of their predecessors very effective with such departures from the original as are to be seen in a more artificial and highly wrought arrangement of drapery, a more decorative rendering of the detail generally, and an attempt to impart increased animation to the figure as a whole. Such piracies, when tolerably successful, became in their turn models for numerous imitations. The results of this process are exactly what the connoisseur will be prepared to find: and such as present themselves in the collections of antique art in Rome. He must not expect to find himself in the presence of the simplicity and directness as well as grandeur of aim characteristic of Greek art in her loftiest moods: but rather of her attenuation in the shape of imitations and adaptations, the growth of the Imperial age. Antique art, however, exhibits throughout its career an astonishing vitality and continuity. The spirit of the Greek is mighty even in expiring: and nowhere can the course



of her marvellous development be studied with the same completeness as in Rome.

Monumental works, inconspicuous and unfamiliar as they often are, appeal less powerfully to the imagination than statuary, where dazzling beauty enthral the senses. These monuments, however, will have a charm of their own for the discriminating observer. In the Egyptian department of the Vatican he can contemplate the relics of a primæval antiquity, while in the Gregorian Museum he is reminded of the mysterious Etruscans. It will be interesting to compare the attitude and proportions of Egyptian with Græco-Roman figures, and to discover in the *Sphinxes* of the Villa Albani, in the *Lions* by the approach to the Capitol, as well as in the numerous obelisks, to be seen in the piazzas of Rome, evidence of the mastery acquired by the Egyptian in Art. And their works were in the Roman's eye fitting objects wherewith to celebrate his triumphs, and adorn the capital of an empire including within its far reaching bounds people of almost every race and climate.

In the Gregorian Museum the portrait busts in terracotta by the Etruscans exhibit a mode of expressing individuality peculiar to themselves: the bronze vessels display that skill in the working of metals for which they had long been famous; while the large copies of mural paintings which adorned the tombs bring to light the method of painting as practised by the Etruscan as well as, in the choice of subject, their preference for scenes of sensualism and bloodshed.

Here, too, is to be seen a collection of *Painted Greek Vases* exceedingly rich and beautiful, discovered, it is true, in Etruria, but, as is evident from the subjects represented, from the drawing, but chiefly from the inscriptions, imported from Greece — the greater part indeed from Athens. It is not difficult to distinguish those specimens of the art, which, though borrowed from the Greeks, were of Etruscan manufacture. They are inferior in taste and execution, as well as in design and modelling, and are not to be mistaken for the work of artists. But the Greek vases themselves vary in character; those for instance having the black figures on a red ground being of earlier date than those showing the reverse arrangement of these colours. Nevertheless the painters of these vases, mere handicraftsmen as we must suppose them to have been, could render mythological subjects, and scenes of everyday life, with a vivacity and poetry of conception; they knew so well how to draw, and, with means and resources necessarily very limited, were so far masters of expression, that — despised though they may be by the superficial and ignorant — they bear not only remarkable testimony to the quality of workmanship then prevailing in Attica, but afford a glimpse at the art of their day in Athens as seen through the eyes of these unpretending artificers.

Finally there remain to be noticed the *Sarcophagi*, which, variously ornamented with reliefs, are to be seen in museum, in villa, and in palace court. The only specimen preserved to us from the old

Roman time is the Sarcophagus of L. Cornelius Scipio Barbatus in the Museum of the Vatican. It resembles an altar both in shape and style of ornamentation, and is almost the counterpart of one still standing in Pompeii.

It is only consistent with the then prevailing religious rites that sepulchral monuments should have been thus architectural in character. In Greece itself this was conspicuously the case: all sarcophagi which have been discovered within the confines of Greece proper showing a distinctly architectural treatment. The Roman sarcophagi combine much that is essentially Greek with adaptations from the funeral urns of Etruria. They give signs, however, of an independent development, and although including a diversity of shapes and decoration, have for the most part their bas-reliefs arranged on the front and sides (and, where extraordinary richness of effect was desiderated, on the back also) as a frieze or band. One naturally endeavours to trace in the decoration bestowed on these repositories of the dead, some indication of their purpose. In many instances, however, it is evident, that appropriateness of design, if originally acknowledged as indispensable, was presently lost in a promiscuously lavish decoration. Certainly there is no obscurity in such allusions to the goal of life as we discover in Cupids rowing to the lighthouse tower, or when we see them careering round the goal in the circus. In such symbolical figures as those of the seasons we are taught to reflect on the inevitable course of creation, existence, and decay succeeding to maturity. As Hylas is borne away by the Nymphs, and Ganymede by the eagle, so we may fancy the soul begrudged from its earthly existence. Hippolytus may serve to recal the virtues of such as came to an untimely end, Niobe, the grief of the survivors; sleeping Cupids may symbolise sleep favoured by the Gods, while Ariadne discovered by Dionysus, Endymion visited by Selene present death itself as but sleep in unfamiliar guise. On the other hand scenes of Bacchanalian revelry can hardly be accepted as allusions to the future state; and even in a less degree are Nereids and Medeas, and more of the like, in bas-relief, capable of such interpretation: and rarely, too, does any reference of a distinctly personal character go beyond a mere vague allusion to life and death. It is tolerably certain that these sarcophagi were made in large numbers, in advance of immediate requirements. A somewhat extraordinary expedient for introducing a reference to particular individuals, was that of bestowing the lineaments of the departed upon such heroes of mythology as were made to figure in these reliefs. Thus it is we find portraits of the deceased in such mythical personages as Admetus and Alcestis, in Hippolytus, and what is more remarkable in Phædra herself. In a considerable number of cases these reliefs are almost identical, and are evidently made after one model, with such modifications as might be effected by the introduction or omission of single figures or groups, showing nevertheless

more or less of artistic intelligence and resource. They form a group displaying the established forms and traditional models, which in respect of means of expression and motive are the worthy inheritance of Greek art at its best. Yet these sarcophagi, regarded even as Roman works, are by no means of early origin. It must not, however, be forgotten in estimating the quality of work bestowed upon the sarcophagus, that it was not intended to be closely inspected by the light of day, but would be consigned to the twilight of the tomb, where a stray gleam of light might but for a moment reveal its detail. Hence, in the execution of these reliefs the object was to give prominence to leading features, without an overscrupulous nicety of finish, and this end has been attained with a success worthy of all admiration. It has been ascertained beyond doubt, that the introduction of the sarcophagus as described above was coeval with a mode of burial which became the fashion in Imperial times; otherwise the artistic merits of these monuments might well have misled us in computing their age. The great majority of Roman sarcophagi belong to the 2nd and 3rd centuries after Christ, and to an even later period.

The *Early Christian Sarcophagi* simply repeat and perpetuate preceding pagan models. It is a peculiar coincidence that these inconspicuous memorials should have contributed to the revival of art in the middle ages. Niccolò Pisano found a fertile source of inspiration in the Roman sarcophagi of the Campo Santo in Pisa; nor did Peruzzi and Raphael disdain to use them as models.

With this passing glance at the homage thus done by Raphael and his compeers to the art of antiquity, these pages may fitly conclude. The endeavour has not been to fetter the judgment of the reader, but rather so to direct his observation and stimulate his interest as to give him that self-reliance which alone will arouse in him an intelligent interest, and afford him a genuine pleasure in what he sees. To praise the creations of great artists in empty or mere conventional phrase would simply offend. They alone will experience the full measure of delight to be derived from the contemplation of these treasures, who rely upon their own judgment and cultivate to the utmost the delicacy of their perceptions.

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## Roman Art,

MEDIÆVAL AND MODERN,

by

Prof. A. Springer of Leipsic.

Rome as Mistress of the world became the centre of contemporaneous culture. Art had found with her a new term: and Greece as fitting tribute to the conqueror laid at her feet the accumulated wealth of ages — the treasures of her art, which long had embodied the loftiest conception of the beautiful.

Her supremacy secured, Rome became the chief resort of artists, and their liberal patron. She dictated the tone, alike in taste and fashion, and determined the destinies of art. Down to mediæval times Rome continued to receive the proud title of 'Caput mundi'. Presently, however, she laid claim to supremacy in another realm than that of art; and this latter, as the ancient traditions were gradually outlived, finally fell into neglect. In more recent, as in former times Rome has failed to create for herself, as the outcome of her individuality, an art peculiar to and a part of herself. Her destiny seems to have been to gather from external sources the wealth in which she revelled, with the difference that while ancient Rome furnished nothing beyond a magnificent arena for the art of her day, in later times the artist found in Rome herself his sources of inspiration, compelled as he was to contemplate perfection reflected in the dazzling mirror of antique art. Ten centuries, however, elapsed ere Rome resumed this proud pre-eminence. A glance may now be directed to the interval between the fall of old Rome and the period when, animated with a new life, Rome drew to herself the foremost representatives of the Renaissance, to whom she afforded inspiration for their grandest efforts. It is not, however, the 16th century, not the glories of the Renaissance, that give to the Rome of our day her distinctive character, but rather the new and imposing exterior which she received at the hand of her architects in the 17th century. The mind must be disenchanted before the veil can be penetrated and the Rome of antiquity adequately comprehended.

The protracted suspension of all activity in art makes it apparent that Roman art has a history distinct from Italian art. For



several centuries the towns of Tuscany were the principal abodes of a natural art life. But just as in Rome Italian art achieved its most signal triumphs in the persons of Raphael and Michael Angelo and the masters of that period : so in Roman ground we find that Christian art first took root and attained to its most important dimensions. In Rome then we find the strongest inducements as well as the richest opportunity for the study of **Early Christian Art**.

In the 4th century heathendom, long tottering to its fall, was, in appearance at least, absorbed in the younger Christian world. A new era in art is inaugurated. Not that we are to assume the simultaneous extinction of the pagan art of ancient Rome, nor that it was at once superseded by an altogether new style provided as it were for the emergency. The eye and hand are to a greater extent creatures of habit than the mind. New views and altered conceptions of the Supreme Being as well as of the destiny of man found acceptance. But to embody them the artist had to resort to the old established forms. Then heathen rules were by no means uniformly hostile to Christianity (the period of bitterest persecution began with the 3rd century A. D.); and that the new doctrine should have expanded and taken root, should have been permitted to organise itself in the very midst of heathen society, is evidence that it was received even with favour.

As a consequence of these conditions it will be observed that the art of the early Christians presents no remarkable contrast to that which precedes it, and that they were content to adopt and perpetuate the traditions of the antique. The Roman CATACOMBS afford abundant proof of this. Encircling the city as with a subterranean trench, they were originally far from being what they subsequently became — secret, carefully concealed places of refuge for the early Christians; but rather their regularly ordained and publicly accessible places of burial (e. g. the *Catacomb of Nicomedes* and that of *Flavia Domitilla*), and were first designedly consigned to darkness and concealment during the 3rd century, a period of constantly recurring persecution. The Christian community, reared as it was in the midst of Roman paganism, probably did not dream of subverting the principles of antique art. In the adornment of the Catacombs they retain the types transmitted to them; so also in the particulars of drawing and colour the precedent of the Antique is closely followed. Christ represented as the Good Shepherd, Orpheus as the symbol of Christ, and evidences of the long standing repugnance to any rendering of the Passion-history, afford proofs of the readiness to accept the art heritage of their precursors. The older these catacomb paintings are the more closely they approximate to the types of antiquity. Even the SARCOPHAGUS SCULPTURE of the 4th and 5th centuries differs in purpose only, not in technical rendering of form, from the typical reliefs found on pagan tombs. It was only in the latter half of the 6th century that a

new style declared itself in painting which like other branches of plastic art had more or less fallen into a state of decay meanwhile. Architecture adapted itself to the exigencies of Christian worship, and in allying itself to the new architectural forms, painting acquires a new character.

The term **BASILICA** is understood to apply to Christian temples up to the 10th century. The subsequent belief that a more intimate relation than that suggested by a common name subsisted between these early Christian edifices and the forensic Basilica of ancient Rome, was altogether an erroneous one. The latter were in fact the Roman courts of law and places of public meeting. They had a place in most of the towns of the Roman empire and were erected in the forum, but have nothing, whether of origin or form, essentially in common with the early Christian temple or church. These forensic basilicas were not adapted to purposes of Christian worship, nor did the old Roman basilica serve as a model for the building of Christian places of worship. In proof of the one assertion may be adduced the fact that the forensic basilicas at the end of the 4th century retained intact their original destination, and in individual cases have been restored; while the other will be justified by an unprejudiced examination of the various parts of the Christian basilicas, which give evidence of having sprung from another source than that of the old Roman basilica. Neither did the Temple of antiquity furnish the model for churches built by the early Christians. The church of *SS. Cosma e Damiano*, of the 6th century, is the earliest example of a pagan temple applied to Christian use. The Christian basilica may be said rather to have grown out of the Roman dwelling-house, where at first the community was in the habit of assembling. The plan for future ecclesiastical edifices was acquired by simply extending the proportions of the dwelling-house. The church of *S. Clemente* in Rome is relatively the most perfect example existing of the architectural properties and internal arrangement of the early Christian basilica. A small portico supported by pillars leads to the outer court (*atrium*), enclosed by a colonnade and having in its midst a fountain (*cantharus*). The eastern colonnade leads into the interior of the church which was usually divided into three aisles. Two rows of columns divide the side aisles from the loftier one in the centre known as the nave; the nave and aisles abut upon a half circle or *apse*. At right angles to these aisles, between them and the apse, was sometimes interposed a third space — the *transept*; the altar stood within the apse and apart beneath a canopy supported by pillars, and in its front, enclosed by rails or *cancelli*, was the choir for the officiating priests and two pulpits (*ambones*), one used for reading the Gospel, the other the Epistles. In marked contrast to the temple of antiquity, little care was bestowed upon the external architecture of these early

Christian basilicas, the most impressive effect being reserved for the interior. And to this end, especially in earlier mediæval times, a ready expedient for supplying decorative material was adopted in the plunder of the monuments of antiquity. Columns were carried off and set up in Christian churches without regard to congruity of material or consistency of style. Thus in the churches of *S. Maria in Trastevere* and *S. Lorenzo fuori le Mura* are to be seen pillars of different material and workmanship. The churches of *S. Sabina*, *S. Maria Maggiore* and others give evidence of similar depredations. Crosses and lustres in metal, tapestries bestowed by papal piety contributed to the ornate effect of these interiors. But the principal decorative feature were the pictures in mosaic which covered the recess of the apse in particular as well as the arch which connected the apse with the nave (the *Triumphal Arch*). These MOSAIC PICTURES, as far, at least, as the material was concerned, demanded a novel artistic treatment, massive and monumental in character. In them we find the traditions of antiquity abandoned, giving place to a style which from its harshness as well as austere solemnity of conception has been confounded with the Byzantine style. In reality the art was of indigenous growth; and its salient characteristic may be defined as the substitution of the real for the symbolical in general treatment. Now for the first time the popular mind became thoroughly imbued with ecclesiastical sentiment, of which the crucified Saviour was the chief embodiment. The oldest mosaics, composed of glass cubes, are to be seen in the church of *S. Pudenziana*. They date from the 4th century like those in *S. Costanza* and the Baptistery of Naples; while those in *S. Maria Maggiore* and *S. Sabina* belong to the 5th century. The mosaics in *SS. Cosma e Damiano* in the Forum may be pronounced as the most beautiful.

The rudiments of Christian art are to be found in Rome; but its further development was promoted in an equal degree by other Italian states. Building was still active in the 9th century, while the Popes, especially Leo III., of the 7th and 8th centuries did good service in church decoration. But during this period there is no evidence either of progress or continuous development in the Mosaic art and as little in architecture itself. The experiment (as seen in *S. Prassede*, 9th century) of combining piers with the pillars of the nave as a support to the walls and of connecting these with transverse arches was not repeated. Finally it may be said of the Mosaics (*S. Prassede*, *SS. Nereo and Achilleo*, *S. Marco*), that, while they bear a superficial resemblance to the works of the 5th and 6th centuries, they show unmistakable signs of corruption and decline. This may be accounted for to some extent by the evil times which had fallen upon Rome since the 9th century, culminating in a conflagration — the work of an incendiary Guiscardo — which laid waste the entire southern quarter of the city,

extending from the Forum to the Lateran and to the slopes of the Esquiline. The chief employment of the architect was the construction of fortified towers and places of strength rendered necessary by the ceaseless warring of factions within the city. In 1257 Brancaleni demolished 140 of these strongholds, the majority of which had been erected on the ruins of some monument or other of antiquity. The most striking example of the rudeness of early mediæval architecture is to be seen in the *Casa di Pilato* or *di Rienzo*. Built by one Nicolao, son of Crescentius (probably in the 12th century), its chief ornamentation consists of marble fragments apparently picked up at random and put together in the wildest confusion.

At the close of the 12th century brighter days dawned for Roman art. 'Magister Romanus' now became a title which the artist was proud to append to his surname. A speciality in decorative art appeared in Rome about this time which did not connect itself, it is true, with the traditions of antique art, though ready to utilise its material, without, however, resort to the depredations of a bygone age. And material was still at hand in richest abundance, in an endless array of shattered marbles. These were divided and subdivided, cut or sawn into minute slabs, arranged in patterns, enlivened by the introduction of stained glass and gold leaf, presenting as a whole a richly coloured decorative effect. These marble mosaics adorn the flooring of churches, altar sides, episcopal chairs, pulpits, and doorways; they enliven monumental sculpture, they fill the flutings of the elegantly twisted columns which bore the easter candles or adorn the entablature of cloistered courts. This art became the monopoly of particular families and was regularly transmitted from generation to generation. The monumental marbles of this time are generally known as *COSMATO WORK*, a name derived from two members of a family thus privileged. Such work is frequently to be met with in Rome. Conspicuous among the mosaic floorings are those of *S. Maria Maggiore*, *S. Maria in Trastevere*, and *S. Lorenzo fuori le Mura* (12th century). *S. Clemente* and *S. Giorgio* possess altar tabernacles of Cosmato work and *S. Lorenzo* the finest example in its pulpit. Of similar work in cloisters (*S. Sabina*, *Lateran*) the best specimen is in the convent of *S. Paolo* (13th century). Cosmato work is not infrequently found elsewhere than in Rome. It is uncertain how far this Roman work is connected with kindred examples to be met with in Southern Italy. In technical detail some differences are to be detected, such as the more copious use of the glass pastes by the artists of the South. On the other hand we fancy that the identity of pattern in the mosaics of the Capella Palatina in Palermo with those of *S. Lorenzo* cannot be accidental.

Along with this decorative mosaic work, the *MOSAIC PAINTING* of apse and choir-arch had since the 12th century successfully



asserted itself. That impress of the antique borne by the early Christian mosaics is gone; the drawing has lost its incisiveness as well as its traditional typical character, and in lieu of this, receives a new and more lively impulse from colour and wealth of ornament. The mosaics in front of the church of *S. Maria in Trastevere*, in the apse of *S. Clemente* (12th century), those in the altar-tribune of the *Lateran* (13th century) and finally those in the apse of *S. Maria Maggiore*, the work of Jacobus Torriti in 1295, are examples of this mosaic painting. — WALL-PAINTING also came once more into use as we see from paintings discovered in 1858 in the lower church of *S. Clemente* — that basilica which in 1108 was lost by a new structure being built upon it. — And, if church-architecture was confined to the rehabilitating of older edifices or the mere reproduction of earlier types, the numerous BELFRIES (the best is that of *S. Maria in Cosmedin*) show an abundant fertility of resource in the architects of that period. They tower aloft, story upon story following in light and airy succession, relieved by flights of slender pillars, and stand, eloquent tributes to the genius of mediæval Rome.

The condition of art in Rome, however (particularly in the 14th century), was far behind that of Tuscany. While in Tuscany popular forces directed by the municipalities provided an ample field for the cultivation of artistic tastes, Rome is distracted by the incessant war of factions and families, or the quarrels of the popes. Strangers were invited to execute works which were beyond the ordinary resources of art as it then existed in Rome. Dominican Friars introduce Gothic architecture into Rome — *Fra Ristoro*, *Fra Sisto* are probably the builders of the church of *S. Maria sopra Minerva* — and *Giotto* (chief of the Florentine school) was summoned to Rome during the pontificate of Boniface VIII., and at the instance of his patron Cardinal Gaetano Stefaneschi, to execute a mosaic (*Navicella*) for the Porch of St. Peter's, and to paint a *Ciborium* (in part preserved in the Sacristy of St. Peter's); probably also to execute a commission from the Pope, to represent the proclamation of the Jubilee of the year 1300. Of Giotto's Roman contemporary *Pietro Cavallini* we have unfortunately no certain information.

It was not until the return of the Popes from their exile at Avignon, when Italians held exclusive possession of St. Peter's chair, and aimed at supremacy amongst the secular powers of the peninsula; when the Humanists acquired their shortlived ascendancy at the Papal court — that Roman art first approaches its maturity. Rome indeed had no direct share in the creation of the **Renaissance**. To Florence belongs the exclusive and imperishable renown of this achievement. On the other hand it must not be forgotten how powerful an impression the spectacle of the mighty relics of antiquity must have made upon the receptive minds of the first Humanists, exciting their emulation and inciting to a more reverent

study of the Antique; neither must it be forgotten that by study of old Roman art Brunellesco and Donatello became familiar with those forms in which they were wont to express their artistical thought, and so were led to new and unexplored paths in the realm of art.

Once more Rome occupies a foremost place in the history of art when Pope NICHOLAS V. (1447—1455), a Humanist, vies with the Medici in his passion for books and building. He is bent upon a renovation of the Vatican Quarter; his ambition is to erect a papal residence of surpassing splendour; nay, he entertains designs on the St. Peter's pile itself and contemplates its reconstruction. The most imposing work of this period was the *Venetian Palace* begun by Pietro Barbo (1453), afterwards Pope Paul II., which, like the *Albergo dell' Orso* recently discovered, is to a great extent mediæval in character. *Leon Battista Alberti*, who resided in Rome about this time and died there in 1472, is supposed to have furnished the plans for this palace.

So far indeed had the fostering of art become obligatory on the occupants of the papal chair, that they could not neglect this function without forfeiting their individual influence, and impairing the dignity of their office. The right powers were not, however, immediately at hand, which should give effect to the building projects of these Sovereign Pontiffs, enamoured as they were of splendour in every shape. The architect who during the pontificate of SIXTUS IV. (1471—1484) was most employed, *Baccio Pintelli*, was a practitioner of moderate skill, and far behind the great Florentines of his day. The building of *S. Agostino* and *S. Pietro in Montorio*, as well as the façades of *SS. Apostoli* and *S. Pietro in Vincoli* were from his plans. His most celebrated work is the Popes' private Chapel in the Vatican, called after the Pope Sixtus the *Sistine Chapel*, which owes its chief attractions far less to its architectural merits, than to the artistic decoration of wall and ceiling.

Abundant employment together with the favour which artists found with dignitaries of the Church had already allured numerous Tuscan and Umbrian artists to Rome. Amongst those thus engaged in beautifying the churches of Rome and the Vatican Palace we meet such Florentine celebrities as *Maestri Sandro Botticelli, Filippino Lippi, Domenico Ghirlandajo, Cosimo Rosselli*; and from the Umbrian School the immediate forerunner of Michael Angelo, bold *Luca Signorelli*, along with *Perugino* and *Pinturicchio*. An attempt is made to found an Academy, or Guild of St. Luke at Rome. Amongst its members we find (1494) *Melozzo da Forlì*, the painter of a fresco (transferred to canvas) in the Vatican Gallery. He was also founder of the Vatican library. — The execution of the *Wall paintings in the Sistine Chapel*, by order of Sixtus IV., was a momentous event in a time prolific in art enterprise. In accordance with the then prevailing point of view the acts of Moses are represented as symbolically parallel to those of Christ. On the left wall are incidents

in the life of Moses by *Botticelli*, *Rosselli*, *Signorelli*, on the right wall events in the life of Christ by *Botticelli*, *Rosselli*, *Ghirlandajo* and *Perugino*. Those lovers of art who are unable to visit Florence before going to Rome are emphatically recommended to make these wall paintings their especial study. They will learn from them to appreciate the descriptive power of the Florentines and will be familiarised with the field subsequently occupied by the heroes of Italian Art. Tuscan sculptors, too, find their way frequently to Rome and are constantly employed either as workers in bronze or marble. Little attention seems, however, to have been paid to the former. The great bronze doors of St. Peter, the joint work of *Filarete* and *Simone*, are interesting rather from the wealth of mythological imagery with which they are embellished, than from their artistic pretensions which will not compare with those of *Ghiberti's* famous gates. So much the more powerfully does the sculptor appeal to us in marble. A taste for profusion and splendour of monumental decoration in adorning the tombs, which fact declares itself in the 15th century — a result probably of that thirst for fame which is identified with the Renaissance — gave the sculptor unceasing opportunity for the exercise of his art, particularly in its purely decorative phases. There is scarcely a single church of a certain date which does not contain sepulchral monuments from the close of the 15th century. The church of *S. Maria del Popolo* possesses the largest number. These monuments — perfected in Florence and probably naturalised in Rome by Mino da Fiesole — are nearly uniform, viz. a sarcophagus surmounted by a statue of the deceased, and supported by a pedestal ornamented with a garland of fruit and flowers, and genii. A niche or panelled screen finished with a medallion of the Madonna form the usual background. The majority of these sculptures cannot be traced to any particular artist. It would appear indeed that the sarcophagi, as with the ancient Romans, were rather articles of manufacture than works of art, made wholesale fashion after some favourite pattern and bought 'ready made', a commission being given to the sculptor for a portrait of the deceased to which would be added the armorial bearings with inscription.

Whoever might have visited Rome in the earlier years of the 16th century would have found himself in the presence of an intense movement in the art world; he would have found Architect, Sculptor and Painter alike occupied with projects of more or less grandeur. So far, however, Rome did not in this respect surpass the other chief towns of Italy; so far art had not assumed that particular form of life and direction which only the atmosphere of Rome could sustain, or which the genius of the Vatican alone could quicken — during the Pontificate of JULIUS II. (1503—1513), where the golden era of Roman art began, this consummation was actually achieved.

To Julius belongs the glory of having associated with Rome three

names, Bramante, Michael Angelo, Raphael, everlasting beacons in the path of art — three men who in the course of the 16th century (*cinquecento*) raised modern art to its loftiest pitch of splendour. His successor LEO X. (1513—1522) of the house of Medici owes it to his lineage only that he should have transmitted to posterity so splendid a reputation, — that his name should be associated inseparably with the greatest triumphs of art in modern times. Leo X. inherited the well earned fame of his predecessor, but knew not how either to value or to use his inheritance aright. It was not given him to sway the imperious temper of Michael Angelo, nor fully to comprehend the mighty schemes of Bramante. The latter's chief work, the rebuilding of St. Peter's, can be adequately studied only in the collection of original drawings in Florence which set forth the grandeur of **Bramante's** designs in all their completeness; for so many different hands were employed in giving effect to these, that little remains of the original plan. Happily this little, viz. the dome with the overwhelming impression of vastness it conveys, is of the very best. Bramante contemplated a central structure in the form of a Greek cross, rounded at its extremities, which, crowned by a gigantic dome, should present an ensemble at once simple and majestic. Succeeding generations have failed to embody Bramante's ideal. His career, extending probably from 1444 to 1514, is involved in obscurity. Of his works, Rome possesses numerous examples. The circular chapel in the monastery of *S. Pietro in Montorio*, the court of *S. Maria della Pace*, the arcades in the first court of the Vatican (*Cortile di S. Damaso*), the *Palazzo Giraud* and above all the *Cancellaria* are perfect examples of Renaissance.

We are wont to wonder at the profusion and splendour, too, of works to which the *cinquecento* gave birth. How much richer, how much more splendid would have been this profusion, had only these works been carried out as originally designed by the artist's creative genius!

The same fatality which pursued Bramante's mightiest projects served to mar **Michael Angelo's** supreme effort in the realm of PLASTIC ART. The *Tomb of Julius II.*, begun while that pope was still living, was to consist of a large detached edifice with statues of Moses, St. Paul, and other colossal figures at its projecting angles, and ranged along its wall the naked forms of men in chains. The work, however, soon came to a standstill, and at last, 30 years after its commencement (1545), it was placed in the church of S. Pietro in Vincoli where it now stands, deplorably, a mere fragment of the original design. Its most striking feature is the tremendous figure of Moses, rising in wrathful indignation at the worship of the golden calf, to denounce the idolatry of the Israelites. In addition to the Moses, Rome contains two conspicuous works from the hand of Michael Angelo: the *Pietà*, badly placed in one of the chapels in St. Peter's, and the *Statue of Christ* in S. Maria sopra Minerva. The



former surpasses all other efforts of the great sculptor in the delicacy of its modelling as well as in the force with which it appeals to human sympathies.

AS FRESCO PAINTER Michael Angelo figures exclusively in Rome. Tradition tells us how loathe he was to exchange the chisel for the brush, when at the behest of the imperious Julius II. he undertook the decoration in fresco of the ceiling of the Sixtine Chapel. These frescoes are nevertheless the most important of Michael Angelo's contributions to art. They afford a wider field for the exercise of his creative power than sculpture, where plastic forms, unequal as they are to the demands of his prolific genius, betray him into exaggeration. These frescoes of Michael Angelo are closely akin to the wall paintings of Florentine and Umbrian artists at the close of the 15th century in which the deliverer of the Israelites is made to prefigure the Saviour of mankind. How salvation came to the world, and how proclaimed, is the theme which Michael Angelo undertakes to illustrate. In the centre piece is depicted the Creation, the history of Adam and of Noah; how sin came into the world, but with sin the promise of redemption. Forecasting all this we next see the figures of Prophets and Sibyls. In the marginal pictures we see continued reference to the Redemption, in the various deliverances of the Jewish people (the brazen serpent, David and Goliath, the fate of Haman, and Judith), in conformity with mediæval conceptions together with symbols of the Redemption. Connecting themselves with the above are the groups occupying the lunettes, portraying expectation, the anguish of suspense contrition, which include at once matters of fact and a twofold allusion to the vicissitudes of the Israelites and the events of our Saviour's life (progenitors of Christ and Jews captive in Babylon). The sublimity of the work is to be attributed very much to the skill with which mere matters of fact are everywhere subordinated to the claims of individual action as well as artistic purpose. Moreover Michael Angelo has contrived so to dispose the various portions of his vast work, ascending by figures, single and in groups, from the simply decorative margin to the crowning effort in the centre, so to adapt them to the place they occupy, that the entire work becomes architecturally, so to speak, self-supporting; while the composition as a whole is wielded with a wealth of resources together with a power of organisation such as no other artist has attained to. The thoughtful beholder will not acquiesce in the exclusive study of the central pictures. The figures in monochrome and minor decorations are replete with a beauty peculiar to themselves.

Of the '*Last Judgment*', painted by Michael Angelo at a much later period (1541), it is difficult, owing to its dilapidated condition, to form an accurate estimate. The unerring audacity, however, with which figure and group alike are thrown into every conceivable attitude and movement, must command a mute and amazed attention.

With the names of Bramante and Michael Angelo is associated that of **Raphael** (1483—1520), whose youthful genius had very early declared itself, first in Perugia and later in Florence. In Rome are to be seen interesting mementoes of both these periods. In the '*Coronation of the Virgin*' in the Vatican Gallery we see him still in the trammels of the Umbrian School; the effects of his Florentine training are visible in his '*Entombment of Christ*' in the Borghese Gallery (belonging to later periods are the so called *Fornarina* in the Barberini Gallery, the *Violin player* formerly in the Palazzo Sciarra, *Navagero and Beazzano* in the Doria Gallery, and his last work, the *Transfiguration* in the Vatican Gallery). The majority of Raphael's easel pictures are to be found elsewhere than in Rome.

But in Rome only could Raphael have found a field suited to the exercise of his highest powers in FRESKO PAINTING. The mural paintings in the state apartments of the Popes in the Vatican palace must first be noticed. In order rightly to appreciate these, it must not on the one hand be forgotten that fresco painting never completely lost its decorative character; nor on the other must the peculiar position of the Pontificate in the beginning of the 16th century be lost sight of. In the palace of the Vatican the same courtly tone, the same pursuit of sensuous pleasures, of the mere joys of existence, prevailed as in the courts of the younger Italian dynasties; expressions of national sentiment met with a favorable reception, while an active agitation on the part of the Humanists did not appear to have compromised the dignity of the Papal Court. These conditions are more or less distinctly reflected in the frescoes of Raphael. The courtier repeatedly asserts himself; even a delicate compliment to the patron is not disdained, nor the ceremonial spectacle excluded. Political as well as personal allusions are not wanting, while ample space is devoted to the glorification of the Humanistic ideal. Finally, when it is borne in mind that Raphael was constantly compelled to defer to the exigencies of the allotted space, to study the separate requirements of wall and ceiling, we gain an insight into the nature and extent of the restraints imposed upon the Artist. They beset him indeed on every hand, and constantly compel him to alter or modify his design. Curiously enough these restrictions are to this day interpreted as an act of the Artist's free and daring will. One wonders at the amount of theological learning, of philosophical erudition displayed in the *Disputa* and the *School of Athens*, as well as at the inventiveness which could connect subjects so remote from one another as the Heliodorus driven from the Temple, and the expulsion of the French from Italy. Through the entire range of subjects there runs a vein of profound and continuous thought. But especially admirable are alike the discernment which enabled Raphael to select, from apparently the most heterogeneous sources, matter

suitable for pictorial embodiment; the resolution with which he guarded the realm of fancy; and his sense of the beautiful whereby he was enabled to bring the most intractable material into subjection to his purpose. These qualities are conspicuous in the picture known as the *Burning of the Leonine Quarter* (the so-called *Borgo*) of Rome, or rather, as the artist's patron would have it, the conflagration, extinguished by intercession of the Pope. The spectator forgets the preposterous demand that a miracle should be thus palpably depicted: Raphael relegates the action to the heroic age, fills his picture with figures and groups of surpassing grandeur and animation (such as succeeding generations have striven in vain to imitate) and depicts the confusion, the preparation for rescue and flight with surpassingly graphic effect. The picture was not what he had been commissioned to paint; but in lieu of this we have a creation teaming with imaginative power and masterful execution. In like manner Raphael disposed of the celebrated frescoes in the first Stanza, the *Disputa* and the *School of Athens*. Had he not been required to illustrate a chapter from the history of dogma (the proclamation of the doctrine of transubstantiation) or to present a pictorial extract from the history of ancient philosophy, the task of depicting a procession of historical celebrities known to fame as fathers of the church or mundane philosophers could not be particularly inviting. And further, while Raphael mingled with historical personages figures purely typical, and in the *Disputa* represents the assembled company of believers as beholding a vision, where each individual present is naturally more or less overpowered by emotion — while in the *School of Athens* he especially emphasises the blessedness of knowledge, the good fortune which leads to the higher paths of learning (whether his representation literally coincides with the Diogenes of Laertes or not) — he has asserted with brilliant success the Artist's right to supremacy in the realm of creative fancy.

After the foregoing remarks the unprejudiced reader will need a hint only as to the mental attitude he shall assume as a student of Raphael's works. If the mere subject of the picture exclusively occupies his attention, if he must know the name and history of every figure, and feels it incumbent upon him to admire the intellectual grasp of an artist who gathered his materials from the remotest provinces of learning and who abounds in literary allusions, he is no longer in a condition fairly to test the artistic value of Raphael's works. From this point of view he will fail to detect in them any essential difference from the allegorical pictures of the period, nay he may even give precedence to many of these: to the wall paintings in the Capella degli Spagnuoli (S. M. Novella in Florence) for example, which indisputably exhibit greater versatility, a superior daring in the embodiment of the præternatural and a loftier conception of the didactic capabilities of art. It is still

a matter of uncertainty how far the erudition displayed by Raphael was an acquirement of his own or how far he may have relied on the contributions of contemporary scholars, such for example as Castiglione, Bembo, and Ariosto, who would in so far share with him the merit due to fertility of thought. Assuming, however, that Raphael himself supplied the wealth of literary research which the frescoes of the Stanze are said to reveal, he would not as Artist become more intelligible to us. His intellect might thus have been exercised, but not his imagination. Raphael's pictures will not only be more thoroughly enjoyed, but his individuality and purpose will be more perfectly apprehended when the effort is made to understand, how the painter by force of his imagination could out of material for thought, dead in itself, create new and living forms; how he imparted to single figures so distinct a psychological impress that the mere bearers of historical names are made to appear as representative human characters; how subtly he balanced action and repose in his groups, not dwelling too long on mere beauty of outline and contour, but intent on giving harmonious expression to a more profound intellectual antithesis. From this point of view, interest in the works of Raphael will be enlightened and enduring. Numerous problems will present themselves to the amateur for solution: what motive Raphael might have had in treating the *Disputa* and the *School of Athens* so differently in respect of colour; how far in the latter picture the architectural character of the background is essential to the collective impression to be conveyed; for what reason the domain of portraiture is here narrowed to the utmost, while there (*Jurisprudence*) it is extended; what were the grounds for the manifold changes in composition which are accurately traced in his numerous sketches, etc.

The condition of the Stanze frescoes is such, alas, as to afford anything but unqualified gratification, just as in the Loggie we regretfully trace the departed glory of unique examples of decorative art, and with difficulty recognise the summit of Raphael's attainments in the grievously injured *Tapestries*. These latter, it is true, in the detail of their composition may be studied in the cartoons now in the Kensington Museum; but the subordinate decorations, marginal arabesques and the like are still in part preserved in the original tapestries, and are essential to the festive character of ornamentation originally designed for the Sixtine Chapel. To the ten tapestries so long known, an eleventh discovered in the dépôt of the Vatican has been added. These tapestries were to have adorned the lower compartment of the chapel walls and to this end they must correspond with the companion pictures: that, while these relate the history of Redemption, they, the former, should portray the power and grace of God abiding with the Church.

In apparently irreconcilable contrast to Raphael's works in the Vatican we have his frescoes in the gay Farnesine palace. On the



one hand we are awed by devotional fervour, sublime aspiration, thought earnest and profound; on the other we find Art revelling in the joys of life, each form radiant with an ecstasy of innocent mirth. Nevertheless it will cost no great effort to discern in the Farnesine frescoes the impress of Raphael's genius. He was indebted for his version of the myth of Cupid and Psyche to a work of Apulejus familiar to readers of the 16th century as it had been to the Romans of old. No author either in ancient or modern times probably can boast a more captivating illustration than Apulejus, though of none other has a freer use been made by successive generations of Artists. In Raphael's hands the myth is moulded anew. Not forgetting that it was the adornment of a festive chamber he had in hand, Raphael sedulously avoided everything repugnant to the festive mood. Psyche's woes were consigned to the background; the painter is intent upon recording her triumphs only. The confined space afforded by the chamber serves only to stimulate the Artist's mastery of form. Raphael's representation of the myth is condensed: many scenes are but glanced at for a moment, though essentials never escape him; thus the claims of narration and decoration are adjusted without restraint. Harmony alike in idea and form; nobility of proportion never overstepping the bounds of refinement; the power of so losing himself in his subject as to present it devoid of individual caprice: attributes characteristic of Raphael as these are declare themselves in the frescoes of the Farnesina as unmistakably as in the wall paintings of the Vatican. The spectator's own unassisted eye will not fail to see that the pictures on the ceiling of the principal saloon are far inferior in execution to the so-called *Galatea* in the neighbouring apartment. He will find nevertheless that both are such as will reward careful study with the highest gratification — a delight it must be a lasting desire to renew.

The insufficiency of space allowed to *Bazzi* of Siena (1477—1549), commonly known as *Sodoma*, for his painting of the Nuptials of Alexander with Roxane, cannot be too much regretted. In the embodiment of sensuous grace and beauty, Raphael found in Sodoma a worthy rival. In the *Sibyls of Raphael* in S. Maria della Pace (1514) we find him competing — if the expression may be allowed — in another direction. Here he trenches upon the domain of Michael Angelo; not however that he is for a moment betrayed into disingenuousness by contact with a presence so overpowering, nor is he beguiled into assuming a style foreign to his genius. True to himself, he accepts the limits prescribed by his subject, and combines an air of pleasing serenity and infinite grace with the expression of prophetic inspiration.

Around these three Art heroes, Bramante, Raphael, and Michael Angelo, is grouped a brilliant circle of pupils and dependents. The best works of the School of Raphael are undoubtedly those executed in his lifetime and under his direction. *Giulio Romano* (1499—1546)

and *Francesco Penni* (1488—1528) had a considerable share in the painting of the Hall of Constantine; the completion of the Loggia paintings was entrusted to these, *Perino del Vaga* (1499—1547), *Raphael del Colle* and others. For the decorative ornamentation of the Loggie and the Farnesina the master engaged the services of *Giovanni da Udine* (1487—1564). In the Villa Madama Giulio Romano exhibits most worthily as the pupil of Raphael, but less so in his Madonnas (Pal. Colonna and Borghese). The crowd of *Architects*, who appeared in Bramante's time, showed greater independence: *Baldassar Peruzzi* (1481—1563), who built the Farnesina and Pal. Massimi, *Raphael* himself and *Giulio Romano* (Villa Madama), *Antonio da San Gallo* the younger, with whom originated the Pal. Farnese and a new plan for St. Peter's, and lastly *Michael Angelo*, whose influence, gradually deposing Bramante, irresistibly impelled the architecture of Rome into new courses. And just as in Plastic art he scornfully rejects the recognised forms and forces upon them a new construction, in like manner as Architect he concerns himself little about the accurate adjustment of subordinate parts, intent rather upon the effect to be produced by the structure as a whole — usually one of ponderous immensity. The colonnades in the Palazzo Farnese, the conversion of the Baths of Diocletian into the church of S. Maria degli Angeli — a work subsequently spoiled — and the Porta Pia are among his chief works. His great merit consists in his having reverted to the plans of Bramante for the completion of St. Peter's, which since 1546 had been under his superintendence. The Cupola at least was carried out according to his designs, but the ground-plan, to the injury of the building, was much altered, and the Latin substituted for the Greek Cross.

As long as the 'divine' Michael Angelo lived, Rome was so dazzled by the splendour of his renown that no one suspected the DECLINE OF ART was at hand. In fact, however, it had already declared itself at the death of Raphael. — Rome once more captured and pillaged; orthodoxy reinstated; the church recoiling from the taint of Humanism: these were incisive events in the history of art, which now received a more distinctively ecclesiastical direction. The Foreign occupation of Rome expelled a vast number of her artists and laid a chasm in the traditions of her art. As she once more recovered herself and under the pontificate of SIXTUS V. was to all appearance again invested with her pristine grandeur (1585—1590), the encouragement of art was revived, but in a spirit which presently pervaded and brought into subjection every phase of art. To Sixtus V. the Eternal City, which 'forthwith doubled itself', owes her present aspect. The *Acqua Felice*, the *Steps in the Piazza di Spagna*, the *Via Felice*, the *Street of S. Maria Maggiore*, the *Obelisk in the Piazza of S. Peter*, the restoration of the *Columns of Trajan* and *Antoninus* are his work. *Domenico Fontana* of Ticino was foremost in giving effect to this Pope's projects. The authors of the degenerated Renaissance known

as **Baroque** were really *Vignola* (1507—1573) and Fontana's nephew *Carlo Maderna* (1556—1639). The former furnished the type in the Jesuit church of Gesù (1568), after which, in the course of the following century, more especially the numberless Jesuit churches were built. Maderna with Borromini and Carlo Fontana were the leaders of that Artists' band who conspired to rob architecture of its fitting repose, and by the introduction of figures posted in startling attitudes, aroused or convulsed by agency unseen, of curves instead of straight lines, of pillar piled upon pillar, substituted a turbulent unrest. Not that the style was without striking and artistic effect. An undoubted vigour in the disposition of detail, a feeling for vastness and pomp, together with an internal decoration which spared neither colour nor costly material to secure an effect of dazzling splendour: such are the distinguishing attributes of the Baroque style as in Rome it is to be seen on every hand, not only in an endless succession of churches (*S. Ignazio*, *S. Andrea della Valle*, *S. Carlo alle Quattro Fontane*, etc.), but in numerous palaces, the *Barberini* being a conspicuous example. The reader will, however, scarcely dwell on these works longer than will suffice to give him a clear general impression of their character.

A greater tenacity of life is, however, inherent in the art of **PAINTING**. An altogether deplorable interval now ensued, during which artistic talent was beguiled by Michael Angelo's overwhelming ascendancy into a slavish imitativeness, content with the least possible effort to crowd into a given space the greatest possible number of unmeaning figures, not devoid, however, of a certain superficial charm sufficient to captivate the eye. After an interval thus occupied and identified with this supremacy of the **MANNERIST** School (*Arpino*, *Zuccaro*), painting once more at the close of the 16th century was galvanised into a new life destined to be of brief duration — Rome becomes a scene of conflict in which painters and their partisans are the combatants. — *Caravaggio* was the chief of the **NATURALIST** School. He was triumphant in the possession of popular favour. On the other hand it was objected that his drawing was bad, that he failed in the essential of grouping the figures in his larger compositions. Nevertheless the mass is presented with such startling reality, and animated with gesture so impassioned, that every figure fitly asserts itself, while a corresponding force in colour conveys an impression powerfully suggestive of the turbulent license then prevailing. — The **ECLECTICS** took an opposite direction. Trained in a regularly constituted school of art, such as had been established at Bologna, initiated moreover in the art of Correggio and the Venetians, full of reverence for more remote traditions, thoroughly versed in the rules of drawing and composition as well as familiar with the fresco painter's art — thus formidably equipped, *Annibale Caracci*, *Domenichino*, *Guido Reni*, *Guercino* appeared amongst the rival aspirants to fame in Rome. They sup-

planted the Naturalists, appropriating as much of the latter's method as appeared available, and finally monopolised the favour of the court and aristocracy. Nor was the struggle by any means confined to the palette and the brush. Personalities arose, and amongst themselves the partisans of Caracci were seldom at peace. Their contributions are in part, at any rate, of the highest excellence. *Anni-bale Caracci's* frescoes in the Palazzo Farnese; *Guido Reni's* Aurora in the Casino Rospigliosi; the frescoes of *Domenichino* in S. Luigi, S. Andrea della Valle, in Grotta Ferrata near Rome are not mere master pieces of technical skill, but are replete with artistic beauty and vitality.

The Neapolitan sculptor *Lorenzo Bernini* flourishes up to the close of the 17th century. His works occupy the concluding chapter in the history of Roman Art. It is superfluous to bid the beholder beware of being led captive by art essentially flimsy and meretricious; rather perhaps it is necessary, as a set off against the now prevailing depreciation of Bernini's works, to plead the important historical significance they possess amidst all their too conspicuous defects; to bear in mind that throughout the course of nearly a century they were regarded as the most brilliant production of that period and were very generally imitated.

Since the 17th century, Rome has not given birth to nor nurtured any distinctive art life, though the past has held Artists of all nations spellbound, compelling the conviction that Rome is still the true High School of Art, where teaching is indispensable to every true Artist. So late as the close of the 18th and the beginning of the present century, Rome continued to give proofs of the potency of her influence. Without the suggestions which Rome alone could furnish, *David* would never have received that classical impulse which he turned to such admirable account in France. In the absence of such inspiration as the spectacle of Rome's master pieces alone can afford, *Cornelius* and his associates would never have had the courage to attempt the revival of fresco painting. Thus is it that Rome reacts on the destinies of modern art, though without an art life she can call her own. The statue of the Immaculata shows that the Romans are ignorant of the mere mechanism of casting in bronze, while the frescoes of Podesti in the Stanza dell' Incendio prove that not only painting is a lost art, but Raphael himself is forgotten. Otherwise opinion had not been thus pointedly challenged. But if Rome has ceased to be the home as well as the birthplace of Art, it is above all others the spot where Art at once affords the highest gratification and commands the profoundest reverence.

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## FIRST SECTION.

### ROUTES TO ROME

#### FROM NORTHERN ITALY.

#### 1. From Florence to Rome viâ Leghorn and Cività Vecchia (*by sea*).

The traveller has a choice of several routes from Florence to Rome. The most direct is by railway viâ Foligno. Two other routes are viâ Leghorn and Cività Vecchia, one by sea, the other by the railway traversing the Tuscan and Roman Maremme. Of the two last the land journey is the cheaper and more expeditious. The choice must of course depend on the season, the weather, and the traveller's inclination. The sea-voyage is very pleasant in fine weather, as the vessels keep within view of the coast. They generally weigh anchor in the afternoon, pass between the island of Elba and the Punta di Piombino in the evening, and arrive at Cività Vecchia next morning. Average passage about 12 hrs. — As a rule three steamers start from Leghorn weekly (one French and two Italian). The traveller should if possible make early and personal enquiry at the offices, as the hours of departure vary, and the fares are sometimes reduced on application (comp. Introduction).

Offices of the *Comp. Fraissinet*, *Comp. Valéry*, and *Società Rubattino*, all in the Piazza della Signoria at Florence.

**Fares.** Railway from Florence to Leghorn (61 M., in  $2\frac{3}{4}$ — $3\frac{1}{4}$  hrs.), 10 fr. 25, 7 fr. 5, 4 fr. 90 c. Steamer from Leghorn to Cività Vecchia, 1st cl. 45, 2nd 34 fr. (comp. Introd.). Railway from Cività Vecchia to Rome ( $50\frac{1}{2}$  M., in 2—3 hrs.), 8 fr. 95, 6 fr. 25, 4 fr. 50 c.

The line skirts the N. bank of the Arno, passing the Cascine and numerous villas. Beyond stat. *S. Donnino* the valley of the Arno expands. Stat. *Signa* with its grey pinnacles and towers is famed for its straw-plaiting establishments. The line intersects undulating vineyards, crosses the *Ombro*, which falls into the Arno, and enters the defile of the *Gonfolina*, which separates the middle from the lower valley of the Arno. Stat. *Montelupo* is approached by an iron bridge across the Arno. Beyond it, on the r., is seen the *Villa Ambrogiana*, founded by Ferdinand I. on the site of an old castle of the Ardinghelli. Then, crossing the small river *Pesa*, the train reaches —

$20\frac{1}{2}$  M. Stat. *Empoli* (described in *Baedeker's N. Italy*), a small town (6000 inhab.) with antiquated buildings and narrow streets,

situated in a fertile district, where the line to Siena (R. 5) diverges to the S. Halt of 10 min. — Next stations *S. Miniato*, *S. Romano*, and *La Rotta*. To the r. rise the *Apennines*; to the l., on the height, *San Miniato dei Tedeschi*, a small town which the Emp. Frederick II. in 1226 appointed to be the seat of the Vicar of the empire. Stat. *Pontedera* lies at the influx of the *Era* into the Arno, where the road to Volterra (p. 14) diverges. Stat. *Cascina* on the Arno, where the Pisans were defeated by the Florentines on the day of S. Vittorio, 28th July, 1364. Stat. *Navacchio*; to the r. the *Monti Pisani* with the ruins of a castle on the summit of the Verruca.

50 M. **Pisa**, with its far-famed cathedral, baptistery, and campo santo, see *Baedeker's N. Italy*. Halt of 7—10 min.

The railway from Pisa to Leghorn traverses flat meadow-land intersected by cuttings, and near Leghorn crosses the Arno-Canal.

61 M. **Leghorn**, Ital. *Livorno*, French *Livourne*.

The vessels generally anchor in the inner harbour (*Porto Vecchio* or *Mediceo*), but sometimes in the outer harbour (*Porto Nuovo*). The different charges for landing are: from the Porto Nuovo 1 fr. for each pers., 1½ for each pers. with ordinary luggage (trunk, carpet-bag, hat-box), 30 c. for each additional article; from the Porto Vecchio 50 c. for each pers., 1 fr. for each pers. with luggage; children under 8 years free, others half-fare. Payment is made to the superintending official, and not to the boatmen. — Facchino with ordinary luggage from the railway-station to the quay, or to any other part of the town, 1 fr.; for a box alone 80 c., hat-box 20 c. (according to tariff).

**Hotels.** \*HÔTEL VITTORIA E WASHINGTON, on the harbour and canal, R. 3—4 fr. and upwards, D. at 5 o'clock 3½ fr.; \*GRAN BRETAGNA with PENSION SUISSE, near the harbour, Via Vittorio Emanuele 17, R. from 2 fr., good table d'hôte at 5 o'cl. 3½ fr.; HÔTEL DU NORD and HÔTEL D' ANGLETERRE, both on the quay; ILES BRITANNIQUES, Via Vitt. Emanuele 33; besides these there are numerous smaller hotels, most of them in the Rue Vitt. Emanuele.

**Restaurants.** *Giappone*, *Fenice*, *Giardinetto*, and *Pergola*, all in the Via Vittorio Emanuele; *Ghiacciaio*, Piazza d'Armi. — Beer at *Mayer's*, Via Ricasoli 6, and Via de' Prati 1. — **Cafés.** *Vittoria* and *Ronzi*, Piazza d'Armi; *Posta*, opposite the post-office.

**Post Office** at the corner of the Corso Vitt. Emanuele and Piazza Carlo Alberto.

**Telegraph Office**, Via de' Lanzi 5.

**Sea Baths** outside the Porta a Mare. Bath with boat and towel 1 fr.; season June, July, and August. — Warm Baths near S. Marco, 1 fr. 40 c.

**Cabs.** Per drive in the town 85 c., outside the town 1 fr. 50 c.; per hour 1 fr. 70 c., each additional ½ hr. 60 c.; to or from the station 1 fr.; from 1 to 6 a. m., for a drive in the town 1 fr. 15, outside the walls 2 fr. 80, per hour 2 fr. 25, to or from the station 1 fr. 80 c.; small articles of luggage 10 c., trunk etc. 40 c. The facchini of the railway transfer luggage to and from the train gratuitously; a trifling fee (10—20 c.) may however be bestowed.

**Consulates.** American, next door to the Victoria Hotel; British (Mr. Macbean), Via della Madonna 12. French, German, Russian, Spanish, and other consuls also reside here.

**English Church**, resident chaplain.

As late as the 16th cent. Leghorn was a mere village (in 1551 the population amounted to 749). For its present importance it is indebted to the Medicis, who offered an asylum here to the



oppressed and disaffected from every country: Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles desirous of escaping from the civil war. Montesquieu accordingly termed Leghorn the 'master-piece of the Medicis dynasty'. It is a free port, being exempt from Italian customs. Population 99,500; seafaring and other temporary residents, 3000.

The town, a well-built, modern place, contains little to arrest the traveller's attention, and may be sufficiently explored in a few hours. The *Harbour*, where extensive improvements are now in progress, presents a busy scene. The inner harbour (*Porto Vecchio* or *Mediceo*) cannot accommodate vessels of great draught of water; a second (*Porto Nuovo*) was therefore constructed during the present century to the W. of the former, and protected by a semicircular molo. On the harbour stands the *Statue of the Grand-Duke Ferdinand I.* by *Giovanni dell' Opera*, with four Turkish slaves in bronze by *Pietro Tacca*. Rowing-boat 1 fr. per hour; bargain necessary.

The *Corso Vittorio Emanuele* (formerly *Via Ferdinanda*) is the principal street. Leaving the harbour, it leads to the extensive *Piazza d'Armi* with the cathedral, the *Palazzo Comunale* or town-hall, and a small royal palace. From this point it then leads to the *Piazza Carlo Alberto*, formerly *Piazza dei due Principi*, with the colossal *Statues of the Grand-Dukes Ferdinand III. and Leopold II.*, with reliefs and inscriptions.

Pleasant walk in the grounds extending along the coast to the S. of the *Porta a Mare*. Music and refreshments in the *Giardino dei Bagni* during the season (adm. 50 c.).

**DEPARTURE.** On quitting the harbour, the steamboat commands a beautiful retrospect of the town. To the W. the island of *Gorgona* rises abruptly from the sea. The vessel now steers towards the S., and the island of *Capraja* soon appears; in the distance are the dark outlines of *Corsica*. To the E. the coast continues visible; to the N.E. the Apennines. The steamer then threads its way between the island of *Elba* (p. 18), with the *Porto Longone* and the islands of *Palmaiola* and *Cerboli*, and the *Punta di Piombino* (p. 9), a beautiful passage. The retrospect of the small rocky islands, furnished like the numerous promontories of the coast with lighthouses, is particularly picturesque. Somewhat later the island of *Pianosa* is passed; farther to the S. are *Giglio* and *Argentaro* with the beautifully-formed *Monte Argentario* (p. 11), rising immediately from the sea; farther off is the small island of *Giannutri*.

The coast becomes flat, and *Cività Vecchia*, picturesquely situated on an eminence, soon becomes visible in the distance.

**Arrival.** The tariff for landing is  $\frac{1}{2}$  fr. for each pers.; for a box from the steamboat to the station 1 fr.; travelling-bag or hat-box  $\frac{1}{2}$  fr. Travellers'

luggage is examined at the railway-station, situated near the harbour, outside the town. One-horse carr. to the station  $\frac{1}{2}$  fr., two-horse 1 fr. All these charges are the same for embarkation. Travellers from Rome who spend the night at Civit  Vecchia pay for a box from the station to the town 40 c., thence to the harbour 25 c., from the harbour to the vessel  $\frac{1}{2}$  fr.; travelling-bag half these charges. Omnibus from the station to the town 25 c.

**Civit  Vecchia** (\* *Orlandi*, to the r. at the entrance to the town, dear; *Europa*, moderate; \**Railway-Restaurant*), the fortified seaport of the former States of the Church with about 8000 inhab., the ancient *Centum Cellae* founded by Trajan, and sometimes termed *Portus Trajani*, was destroyed by the Saracens in 828, but in 854 the inhabitants returned into the '*ancient city*'. The entrance to the harbour, in front of which rises a small fortified island with a lighthouse, is defended by two strong towers, lately restored by the French. Visitors are permitted to inspect the Bagno, where the galley-convicts are at work.

The town contains little that is interesting. The traveller may spend a leisure hour in walking on the quay, and the arch ologist in inspecting the inscriptions and antiquities in the ante-room of the *Delegazione della Polizia*, or in visiting the shop of Bucci, a dealer in old books, in the Piazza.

A good road leads from Civit  Vecchia to the volcanic mountains of *La Tolfa* (2041 ft.) and the loftily situated village of that name, in the vicinity of which are extensive mines of alum. The scenery is picturesque, and the locality interesting to geologists. Some mineral springs, with the ruins of ancient baths (*Aquae Tauri*) are situated about 3 M. from Civit  Vecchia.

RAILWAY FROM CIVITA VECCHIA TO ROME (50 $\frac{1}{2}$  M., in 2—3 hrs.; fares, see p. 1.). The best views are on the r. till Rome is approached, when a seat on the l. should if possible be secured. The line traverses a dreary tract, running parallel with the ancient *Via Aurelia* near the sea-coast as far as Palo. On clear days the Alban and Volscian mountains are visible in the distance, and still farther off the promontory of Circeii. The first stat. *Santa Marinella* possesses a medi val castle rising above a small bay, with a garden in which a date-palm flourishes. Stat. *Rio Fiume*; then the picturesque baronial castle of *Santa Severa* (stat.), formerly the property of the Galera, afterwards of the Orsini family, now of the Santo Spirito Hospital at Rome. Here in ancient times was situated *Pyrgos* or *Pyrgi*, the harbour of the once powerful Etruscan city *Caere*, formerly named *Agylla* or the 'circular city' by the Ph nicians, with whom the town carried on a flourishing trade. It is now *Cervetri* (p. 334), and is situated on the height 6 M. farther to the left. Next stat. *Furbara*. The solitary towers on the shore were erected during the middle ages for protection against the dreaded Turkish Corsairs.

20 M. Stat. **Palo** (poor railway-restaurant), with a ch teau and villa of the Odescalchi, occupies the site of the ancient *Alsium*,

where Pompey and Antoninus Pius possessed country-residences. Relics of antiquity now scarce. Stat. *Palidoro* lies on the river of that name, which rises on the heights near the Lago di Bracciano. The line now approaches the plantations of *Maccarese* (stat.) to the r., supposed to be the ancient *Fregenae*, which lay near the mouth of the *Arrone*, a river descending from the Lago di Bracciano. The *Lago di Ponente* or *Stagno di Maccarese* is now skirted. Beyond stat. *Ponte Galera* the line runs in the vicinity of the Tiber.

Beyond (42 M.) stat. *Magliana* (p. 295) a more unbroken view is obtained of the extensive *Campagna di Roma* and the Alban Mts. (at the base of which gleam the white houses of Frascati, p. 307), and of the Sabine Mts. in the background; in the fore-ground is the handsome Benedictine monastery of *S. Paolo fuori le Mura* with its gorgeous new basilica. To the l. is disclosed a view of Rome, the *Aventine* (p. 215), the *Capitol* (p. 176), and *Trastevere* (p. 277). The train crosses the Tiber by a new iron bridge and slowly approaches the walls of Rome, of which the S. E. side is skirted. Above the wall rises *Monte Testaccio* (p. 216); adjacent is the *Pyramid of Cestius* (p. 216) with the cypresses of the Protestant cemetery; in the vicinity, the *Porta S. Paolo*; farther distant, the *Aventine* with *S. Sabina* (p. 217). The line then traverses gardens and unites with the railway from Naples. The *Porta S. Sebastiano*, approached by the *Via Appia* (p. 221), is visible. After crossing the latter, we observe the *Lateran* (p. 232) with the numerous statues of its façade; then the monastery of *S. Croce in Gerusalemme* (p. 150), with its lofty Romanesque tower. The train now enters a tunnel beneath the aqueduct of the *Acqua Felice* and passes the *Porta Maggiore* (p. 150), which is crossed by two ancient water-conduits. The line then intersects the city-wall; to the l. a decagonal ruin, generally called a *Temple of Minerva Medica* (p. 149), two storeys in height. A view is next obtained of *S. Maria Maggiore* (p. 145), a handsome edifice with two domes and a Romanesque tower. To the r. are insignificant remains of the ancient *Wall of Servius*, discovered and destroyed during the construction of the railway. The train enters the station at the N.W. extremity of the town, opposite the *Thermae of Diocletian*, and we have now arrived in the Imperial City (p. 81).

#### FROM MARSEILLES TO LEGHORN (and *Civiltà Vecchia*).

The Messageries Maritimes have ceased to ply to Genoa, *Civiltà Vecchia*, and Naples since 1871, and the communication between Marseilles and these ports is now kept up by the following companies: —

*Fraissinet et Comp.* (Office at Marseilles, 6 Place Royale), twice a week, and —

*Valéry Frères et Comp.* (Office at Marseilles, 7 Rue Suffren), once a week.

*Average Passages.* \*From Marseilles to Genoa 18—20 hrs.; from Genoa to Leghorn 9 hrs.; from Leghorn to Cività Vecchia 12 hrs.; from Cività Vecchia to Naples 12—14 hrs.

*Fares* (comp. Introd.). From Marseilles to Genoa 76 and 58 fr.; to Leghorn 98, 71 fr.; to Cività Vecchia 110, 77 fr.; to Naples 181, 128 fr.

The steamers depart from the *Bassin de la Joliette* at Marseilles. No fees for embarkation or landing.

**Marseilles**, the principal sea-port of France, with 300,000 inhab., is the capital of the Department of the Embouchures of the Rhone, and the depôt of a brisk trade with the East, Italy, and Algeria (described in *Baedeker's N. Italy*).

**Hotels.** \*GRAND HÔTEL DU LOUVRE ET DE LA PAIX; \*GRAND HÔTEL DE MARSEILLE; HÔTEL DE NOAILLES, Rue de Noailles; all in the Cannebière-Prolongée, and fitted up in the Parisian style; rooms from 2 fr. upwards, table d'hôte at 6 p. m. 5 fr., B. 1½, A. and L. 2 fr. — \*HÔTEL DU PETIT LOUVRE, Rue Cannebière, R. 2 fr.; HÔTEL DU LUXEMBOURG, Rue St. Ferréol 25, R. 3, L. and A. 1½, D. 4 fr.; \*HÔTEL DES COLONIES, Rue Vacon; HÔTEL DES AMBASSADEURS, Rue Beauveau, R. 1½ fr.; HÔTEL DES PRINCES, Place Royale; HÔTEL D'ITALIE, on the quay; HÔTEL DE ROME. — The town is hot and oppressive in summer. During the warm season the \*HÔTEL DES CATALANS (open from 1st May to 31st Oct.), near the sea-baths, is recommended. The small \*HÔTEL VICTORIA at the end of the Cours du Prado, near which there is a good bathing-place, is also recommended for a prolonged stay.

**Cabs.** (1). *Voitures du service de la gare*, for the conveyance of travellers to and from the railway-station, and posted there only. With one horse 1 fr. 25 for 1 pers., 25 c. for each additional pers.; with two horses 1 fr. 75 c. for 1 pers., 25 c. for each additional pers.; for a drive at night 25 c. more; each article of luggage 25 c.; if no room at hotel, 25 c. more for driving to another. — (2). *Voitures de place (fiacres)*: one-horse 1 fr. 50 c. per drive; 2 fr. 25 c. for the first, and 2 fr. for each succeeding hour; two-horse 2 fr. per drive; 2 fr. 50 c. for the first, and 2 fr. for each succeeding hour. From 6 p. m. to 6 a. m. one-horse 1 fr. 75 c., two-horse 2 fr. 50 c. per drive. — *Omnibus* 30 c., each article of luggage 25 c.

**DEPARTURE.** The vessel slowly extricates itself from the Bassin de la Joliette and emerges into the Avant-Port. To the l. above the light-house rises the former Résidence Impériale, surrounded with pleasure-grounds; beyond it Fort Nicolas. The pilgrimage-church of Notre Dame de la Garde on a more distant height long remains a conspicuous object. The view of Marseilles itself is unattractive. The vessel steers towards the S.; to the l. the Batterie du Phare, adjoining the Anse des Catalans and the baths. To the r. the islands of *Ratonneau* and *Pomègues*; then the *Château d'If*, described in Dumas' Monte Christo; to the l. the picturesque, rugged coast.

At 10. 45 a. m. (Marseilles having been quitted at 10. 30) the *Cap de la Croisette* is passed, Marseilles gradually disappears, and the steamer directs its course towards the E. At 11. 20 a rocky basin is traversed; 1 hr. later the vessel passes between the *Iles de Calseraigne*, and shortly afterwards affords a view of the town and bay of *Cassis*. At 12. 20, to the l. in the sea rise the *Rochers de Cassidaine* with a lighthouse, beyond which are the bay of *Lecques* and the small town of *La Ciotat*. After passing the *Cap Notre Dame* the steamboat nears —

(2 p. m.) **Toulon**, the principal naval depôt of France (84, 907 inhab.), surrounded by barren mountains and commanded by forts, the strongest of which are *La Malgue*, *Aiguillette* and *Ballaguier*, and the *Fort Napoléon*, surnamed 'le petit Gibraltar'. The latter was defended by 300 English troops in 1793, but was compelled to surrender to the French who were ten times more numerous, under the command of Buonaparte, lieutenant of artillery, then 23 years of age.



(3. 30 p. m.) The steamboat steers between the *Iles d'Hyères* and the mainland. *Porquerolles*, the first of these islands, is defended by the *Fort du Grand Langoustier*. To the l. in the bay rise the *Salines d'Hyères* in terrace-like gradations; in the background the wooded heights of the *Montagnes des Maures*. The rocky character of the landscape has now disappeared. To the r. the island of *Porteros* is next passed; then the long *Ile du Titan*, or *du Levant*, with two forts, the last of which rises from a rocky prominence. To the l. *Cap Benat*, in the distance *Cap Camaret*. The vessel now proceeds in the direction of Leghorn and gradually leaves the coast, which however still continues visible.

The following morning at 6 o'clock the steamer nears *Genoa*, the bristling masts in the harbour of which may be distinguished with the aid of a telescope. Then to the r. the island of *Corsica*, afterwards that of *Capraja* (p. 18); 8. 45, the islet of *Gorgona* (p. 18) rises abruptly from the sea; to the N. the coast of *Spezia* with its lofty mountains. After *Gorgona* is passed, *Elba* (p. 21) becomes visible in the distance to the S. — 10. 15, *Leghorn* is sighted, the Apennines become more conspicuous (to the r.), and (11 o'clock) the harbour is entered (landing p. 2). A visit to *Pisa* (comp. *Handbook for N. Italy*) is strongly recommended to the traveller, and may easily be accomplished by railway if the train departs in time (but not by carriage). About 6, sometimes 7 p. m., the steamer again weighs anchor and proceeds on its course to *Cività Vecchia* (see p. 4).

### FROM GENOA TO LEGHORN (and *Cività Vecchia*).

**Steamers** (comp. Introd.). The mail steamers of the *Società Peirano, Danovaro & Co.* leave *Genoa* for *Leghorn* and *Naples* on Mondays, Wednesdays and Fridays at 9 p. m. The *Rubattino* and *Florio* companies ply to *Leghorn* only, several times a week. The vessels of the French company *Fraisinet* leave *Genoa* for *Leghorn*, *Cività Vecchia*, and *Naples* on Mondays and Thursdays at 8 p. m.; and those of the French company *Valéry* start on the same trip on Mondays at 7 p. m. — Average passage from *Genoa* to *Leghorn* 9 hrs.; fares 32½, 22½ fr.

Boat to or from steamer 1 fr. for each person, including luggage. Travellers arriving at *Genoa* by sea and intending to continue their journey by railway may avoid trouble and annoyance by booking their luggage for their destination at the harbour itself, immediately after the custom-house examination. For this purpose a 'facchino' of the douane (20 c.), distinguished by a badge, should be employed, in preference to one of the importunate bystanders.

**Genoa** (*Hôtels* \**Trombetta*, \**d'Italie*, \**de la Ville*, \**Genova*, *de France*, *de l'Europe*, *Smith*, *de Londres*), see *Handbook for N. Italy*.

As the vessels for *Leghorn* and *Cività Vecchia* generally start at night, the charming retrospect of *Genoa* 'la Superba' is lost, unless illumined by moonlight. The steamer pursues its course within sight of the coast, which from *Genoa* southwards to *Spezia* is termed *Riviera di Levante*, passes the towns of *Nervi*, *Recco*, *Rapallo* (seaport with shrine of the *Madonna di Montallegro*), *Chiavari*, and *Sestri a Levante*, and after a run of about 6 hrs. nears *Porto Venere* and the island of *Palmaria*, at the entrance to the bay of *Spezia*. In the background rise the Apennines. As *Leghorn* is approached the island of *Gorgona* (p. 17) appears towards the S.; arrival at *Leghorn*, see p. 2. Passage to *Cività Vecchia* and *Naples*, see p. 3.

## 2. From Florence to Rome by the Maremme.

RAILWAY. Through-tickets from Florence to Rome viâ Leghorn are issued at the same fares as for the route viâ Foligno (express 43 fr., 29 fr. 85 c.; ordinary 39 fr. 15, 26 fr. 90, 18 fr. 70 c.), but the Leghorn route is 39 M. longer and occupies 5 hrs. more than the Foligno route. Distance from Florence to Leghorn 61 M., from Leghorn to Rome 222 M. — Fares from Leghorn to Rome: express 41 fr. 80, 28 fr. 75 c.; ordinary 35 fr. 80, 24 fr. 70, 17 fr. 35 c. — No express trains ran during the season of 1873—74, and in June 1874 passengers were conveyed by carriages past a portion of the line 2 M. in length, which was then under repair, having, as frequently happens, been injured by an inundation.

This railway coincides with the ancient *Via Aurelia*, constructed by Æmilius Scaurus, B. C. 109. During the present century the Tuscan government caused a road to be constructed here for the benefit of the coast-district; but it has never been a route of much importance. This tract of country is by no means destitute of picturesque scenery, and the traveller who desires to explore it may devote several days to the journey; but, owing to the malaria, this is not practicable between June and the end of October (comp. p. 9), when most of the inhabitants remove to the hill-district of Siena. Even in October whole villages are still deserted. — Views always on the right.

From Florence to Leghorn, see pp. 1, 2.

The Maremme train runs for a short distance on the Pisan line (p. 2), and then diverges to the S. It runs inland as far as Cecina, where it approaches the coast, commanding fine views of the sea with its promontories and islands. Soon after quitting Leghorn we obtain a view of *La Madonna di Monte Nero*, situated on one of the hills which intervene between the railway and the coast. This celebrated place of pious resort, especially revered by seafaring men, possesses an ancient picture of the Virgin brought from the East in the middle ages, with which various legends are connected.

Stations *Colle Salvetti*, *Fauglia*, *Orciano*, *Acquabuona*. The villages adjoining the railway are all of recent origin and contain nothing of interest; they testify, however, to the rapid improvement which has taken place during the present century in this formerly so dreary district. The line crosses the *Cecina*, the ancient *Caecina*. The family of that name was once settled in this district, as is proved by numerous inscriptions at Volterra.

(31½ M. from Leghorn) Stat. *Cecina* (halt of 8 min.; poor café), where a branch line to Volterra diverges (see p. 14). The neighbouring village of Cecina is a modern place.

The line now approaches the coast. The loftily-situated, ancient Etruscan *Populonia* becomes visible on a chain of hills projecting into the sea; beyond it the island of *Ella* (p. 18). Stat. *Castagneto*; then stat. *S. Vincenzo*, with a small fort and harbour.

54½ M. Stat. *La Cornia*, on the small river of that name; to the l. on the height lies the small town of *Campiglia*, with a ruined castle and Etruscan tombs of no great interest.

**PIOMBINO and POPULONIA.** On the arrival of the last train from Leghorn a diligence runs in about 2 hrs. from *La Cornia* to *Piombino*, returning thence at noon. A forenoon suffices for a visit to Populonia.

**Piombino** is a small town (poor inn) situated at the S. extremity of a wooded promontory, which on the land side is bounded by a flat district. A weather-beaten tower on the harbour commands a magnificent prospect of the sea and the neighbouring island of Elba (in front of which rise the cliffs of Cervoli and Palmaiola), of S. Giglio and the coast, and Corsica in the distance.

Piombino originally belonged to Pisa, in 1399 became a principality of the *Appiani*, in 1603 was acquired by Spain, and then by the family of *Buoncompagni-Ludovisi*, from whom it was wrested by Napoleon in 1805 in favour of his brother-in-law, the Corsican *Felix Bacciocchi*. In 1816 it was restored, and till 1859 remained under the Tuscan supremacy.

The mail ferry-boats maintain the communication between this point and Porto Ferrajo in the island of Elba, starting from Piombino at noon daily, and from Porto Ferrajo in the morning. The duration of the passage depends on the state of the weather and other circumstances (comp. p. 18).

About 6 M. from Piombino, at the N. extremity of the peninsula, is situated the ancient **Populonia**, the Etruscan *Pupluna*. The shorter route through the woods should not be attempted without a guide. The town with its mediæval castle, situated on a lofty and precipitous eminence, is a conspicuous object from all sides. Once a prosperous seaport, it suffered greatly from a siege by Sulla; in the time of Strabo it had fallen to decay, and is now a poor village. In ancient times the iron of Elba was smelted here. The old town-walls may still be distinctly traced, and are particularly well preserved on the side towards the sea; they consist of huge blocks, approaching the polygonal style. The views towards the land and the sea are striking and extensive. Several vaults, erroneously said to belong to an amphitheatre, and a reservoir may also be mentioned as relics of the Roman period. The Etruscan tombs in the vicinity are hardly worthy of a visit.

The district now begins to exhibit the distinguishing characteristics of the Maremme: a world of its own, consisting of forest and swamp, uncultivated, and in summer poisoned by malaria. During the Etruscan period the Maremme were richly cultivated and possessed several considerable towns: *Populonia*, *Vetulonia*, *Rusellæ*, *Cosa*. On the decline of agriculture in Italy and the conversion of the farms into pasture-land, the desolation of the Etruscan coast-district made rapid progress; for in this flat district, where the water easily becomes stagnant, high cultivation is alone capable of keeping the poisonous exhalations in check. Even Pliny describes this district as unhealthy, and in the middle ages its desolation was still more complete. During the present century, under the wise administration of the grand-dukes of Tuscany, much was done to counteract the malaria by the drainage and filling up of swamps and the establishment of new farms; but the evil is still very great. Charcoal-burning and in winter cattle-grazing are the chief resources of the inhabitants, all of whom withdraw to the Tuscan hill-country in May, when the malaria begins. A few only of the more densely peopled localities enjoy a tolerably healthy atmosphere. Those of the natives who are compelled to remain suffer severely from fever, and their gaunt and emaciated countenances afford a sad indication of the curse of the district.

65 M. Stat. **Follonica**, near the sea, a small but industrial place which is deserted in summer, possesses considerable smelting-foundries for the iron from Elba. Beautiful view towards the sea; to the r. the promontory of Piombino and Elba, to the l. the promontory of Castiglione with a lighthouse, and the small, grotesquely shaped island of *Formica*. On an eminence inland rises *Massa*, one of the largest villages of the Maremme, with about 4000 inhabitants. The line again quits the coast in order to avoid the *Promontory of Castiglione*.

Stat. *Potassa*. Farther on, to the l., an ancient château is visible; to the r., at the mouth of the river *Bruna*, is situated the small fortified harbour of *Castiglione della Pescaia*. Here, as in the other seaports of the Maremme, wood and charcoal form the principal exports.

Stat. *Monte Pescali*, the junction for Siena (see below).

On the hills to the l. (not easily distinguished from the railway) are situated the ruins of *Rusellae*, one of the twelve capitals of the Etruscan confederation. The place has been deserted since the middle of the 12th cent. and is thickly overgrown with underwood. The walls, in most places accessible, consist partly of horizontal layers, partly of polygonal blocks (6—8 ft. high, 7—12 ft. long). They are usually visited from Grosseto. The route is by the sulphureous *Bagni di Roselle*, 5 M. distant, whence the ruins are reached in  $\frac{1}{2}$  hr.

To the l. (91 M.) stat. **Grosseto** (\**Aquila*), the fortified capital of the Maremme, a cheerful little town with 3000 inhab. The curé *Chelli* possesses a collection of Etruscan antiquities. Branch-line from Grosseto to Asciano, a station on the Florence, Siena, and Orvieto line, 61 $\frac{1}{2}$  M. distant, to which two trains run daily in 3 $\frac{1}{4}$  hrs. (see p. 29).

Around Grosseto and in the direction of Castiglione extends a plain of considerable magnitude, in ancient times a lake (the *Lacus Prelius* of Cicero), which gradually became shallower (*Palude di Castiglione* and *di Grosseto*), and by its exhalations formed one of the chief sources of the malaria. By means of skilful drainage, and by conducting hither the deposits of the neighbouring rivers, the government has succeeded in almost entirely filling up the morass and converting it into a valuable pasture, 15 M. in length.

A little beyond Grosseto the *Ombro* is crossed. The line skirts the wooded *Promontory of Talamone*; towards the S. the imposing *Monte Argentario* (see below) becomes visible.

At stat. *Talamone* a beautiful view of the sea is disclosed. The village lies at the extremity of the promontory and possesses an anchorage sheltered by the island of Giglio and the M. *Argentario*. The creek has been greatly encroached on by alluvial deposits. Here, in B. C. 225, the Roman legions landed and signally defeated the Gauls who were marching against Rome.

The line crosses the small river *Osa*, then the more important *Albegna* (ancient *Albinia*), at the mouth of which are salt-works. Stat. *Albegna*.



115 M. Stat. **Orbetello** (halt of  $\frac{1}{4}$  hr.). The horizon is bounded by *Monte Argentario* (2087 ft.), on the N. side of which lies the harbour *Porto S. Stefano*.

On the arrival of the train an omnibus (1 fr.) starts for **Orbetello** (poor inns, the best is the *Trattoria del buon gusto*, or *Saccoccione*),  $11\frac{1}{2}$  M. distant, a visit to which will amply repay the lover of the picturesque and the archæologist. *M. Argentario*, an isolated promontory, is connected with the mainland by two narrow tongues of land, whereby a large saltwater lagoon is formed. Into this sheet of water projects a third promontory, at the extremity of which the small fortified town, with 3000 inhab., is situated. Beyond its remarkable situation the place contains nothing of interest, except the polygonal walls on the side next the sea, which testify to the great antiquity of the town, although its ancient name is unknown. An embankment has been constructed from the town across the shallow lake, which abounds in fish, to *M. Argentario*. A carriage-road leads to the N. harbour *Porto S. Stefano*, and to *Port' Ercole* on the S. side. The mountain culminates in two peaks, on one of which is situated a monastery of the Passionists. The ascent is very interesting, and is accomplished from Orbetello in 2—3 hrs. (with guide). The view embraces the coast of Tuscany and the surrounding district as far as *M. Amiata*, and the sea with its numerous rocky islands as far as *Sardinia*. If time is limited, the first and lower eminence,  $\frac{3}{4}$  hr. from Orbetello, commanding a picturesque view of the coast, should be visited. — Orbetello is also the most convenient starting-point for an excursion to the interesting ruins of the ancient *Cosa*, the present *Ansedonia*,  $4\frac{1}{2}$  M. distant; and also for a visit to the ancient towns of *Saturnia* and *Sovana*, about 30 M. inland.

On an eminence to the r. beyond Orbetello lie the ruins of *Cosa*, an ancient Etruscan town, deserted as early as the 5th cent. (see above). The polygonal walls (1633 yds. in circumference) with their towers are admirably preserved. A beautiful prospect of the sea and coast is enjoyed hence.

The line soon crosses the Tuscan frontier and then traverses the Roman Maremma; scenery unattractive. It then crosses the *Fiora* and reaches stat. *Montalto*, a poor village.

From Montalto the traveller may ascend by the bank of the *Fiora* to the ancient *Ponte della Badia* and the site of *Vulci*, where very successful excavations have been made since 1828, and thousands of Etruscan vases and other antiquities have been discovered. The ancient Etruscan city itself, the circumference of which is ascertained to have been 5 M., has entirely disappeared with the exception of its tombs.

Beyond Montalto the country is more undulating. The line crosses the small rivers *Arrone* and *Marta*, the outlet of the Lake of Bolsena.

146 M. Stat. **Corneto**. The town with its numerous towers is loftily situated, and conspicuous from several points of the line which passes at its base. A visit to this interesting place requires 4—5 hrs. The excursion may be made in one day from Rome by taking the first train to Corneto, and the last train back to Rome, but not without fatigue.

**Corneto** (*'Il Palazzaccio'*, in a handsome Gothic palace of the Vitelleschi dating from 1437, is now a tolerable inn; *Francesco*, the custodian of the tombs should be asked for at the inn; fee for 1 pers.  $1\frac{1}{2}$  fr., for 2 pers. 2 fr., for a party more in proportion), a small town of antiquated appearance and loftily situated (340 ft.), commands fine views of the sea

with M. Argentario and the neighbouring islands. The Romanesque churches have been sadly modernised in the interior. The town sprang up at the beginning of the middle ages after the decline of Tarquinii. A genealogical tree 'al fresco' in the Palazzo Comunale, professing to trace the origin of the place to a remote mythical era, shows an amusing disregard for history. At the extremity of the principal street (*Il Corso*), near a spot on the town-wall called the *Belvedere*, an interesting survey is obtained of the bleak environs. On the *Turchina*, a stony hill opposite, separated from *Montarozzi*, the hill of the tombs, by a ravine, lay *Tarquinii*, a town with walls about 5 M. in circumference, anciently one of the twelve Etruscan capitals, and remarkable for the influence which it exercised on the development of the national religion of Etruria. It participated in the war of the Etruscan confederation against Rome, but was compelled to surrender after the Samnite war and to receive a Roman colony. The town continued to flourish during the empire, but subsequently declined and was devastated by the Saracens; it was, however, inhabited down to 1307, when its last remains were totally destroyed by the inhabitants of Corneto. No ruins are now visible save the scanty vestiges of walls and foundations. Of its seaport *Graviseae* a few fragments on the r. bank of the *Marta*, 1½ M. from its mouth, still remain.

The palazzo of the *Countess Bruschi Falgari* contains a small collection of the antiquities of Corneto, the finest of which are beautiful Etruscan gold ornaments; but admission is only granted to persons specially introduced. The giardino Bruschi, outside the town, also contains a few Etruscan and Roman antiquities. There are also several private collections of vases, etc. for sale. The archaeologist *Monsignor Senzi* is very obliging in giving information to visitors.

**TOMBS.** The principal interest attaching to Corneto is derived from its tombs, which are scattered in great numbers over the hill where the town itself stands. This Necropolis of the ancient Tarquinii was accidentally discovered in 1823 by Carlo Avvolta, a native of Corneto, who while digging penetrated into a tomb, and through the aperture beheld a warrior extended, accoutred in full armour. The influence of the air caused the body to collapse after a few minutes' exposure. The unsophisticated discoverer afterwards described the spectacle as the happiest moment of his life. Even in ancient times the tombs were frequently plundered for the sake of the precious trinkets they contained, and modern excavations have despoiled them of every moveable object which remained. A visit to them is nevertheless extremely interesting to those who desire to form an idea of the civilisation, art, and religion of the Etruscans; and for this purpose the tombs of Corneto are well adapted owing to the good preservation of their paintings. The decoration of the chambers is in a style chiefly prevalent in the towns of southern Etruria, and indicates a close relationship to Hellenic art. The *Tumuli* which externally distinguished the tombs have in the lapse of ages been entirely destroyed; the subterranean chambers now alone remain, of which the following are the most interesting:—

1. *Grotta della Caccia del Cignale* (boar-hunt), or *Grotta Querciola*. The paintings, copied in the Museo Gregoriano, are much faded; they represent a banquet with music and dancing, and a boar-hunt. — Opposite to this tomb: \*2. *Grotta del Convito Funebre*, or *del Triclinio*, also containing the representation of a banquet. The men here, as in all the others, are sketched in outline on the walls in dark red, the women in whitish colours. — 3. *Grotta del Morto*, small; scene of mourning for the deceased, and of dancing. — \*4. *Grotta del Tifone*, more extensive, supported in the centre by a pillar, on which are Typhons, or winged genii of death terminating in serpents. The sarcophagi bear Latin as well as Etruscan inscriptions, a proof that they belong to a comparatively recent epoch. To the r. on the wall are souls escorted by genii; under them is Charon, with the hammer. — 5. *Grotta del Cardinale*, the most spacious tomb of Tarquinii, supported by four pillars, opened in the last century; colours almost entirely faded. — About 1½ M. from Corneto is: 6. *Grotta delle Bighe*, discovered in 1827 by Baron Stackenberg. A copy of the paintings is preserved in the Vatican. — In

the vicinity: 7. *Grotta del Mare*, small, with sea-horses. — \*8. *Grotta del Barone*, so called from the Hanoverian ambassador by whom it was opened, contains warlike games, riders, etc., partly in the archaic style; colours well preserved. — 9. *Grotta Francesca*, or *Giustiniani*, with dancers and races, much faded; copies in the Museo Gregoriano. — 10. *Grotta delle Iscrizioni*, so called from the numerous Etruscan inscriptions, with warlike trials of skill. — Several other tombs have been recently discovered. Thus the *Grotta dell' Orco*: in the anterior chamber is the representation of a banquet; in the one beyond it a scene from the infernal regions, with Pluto, Proserpine, Geryoneus, Tiresias, Agamemnon, Memnon and Theseus; in a niche in this chamber is Ulysses blinding Polyphemus. — In the *Grotta degli Scudi*, banquet scenes. — In the *Grotta del Citaredo*, men and women dancing.

*Toscanello* is now best visited from Corneto, from which it is 16 M. distant; diligence three times weekly.

**Toscanello** (*Inn*, at the gate), the ancient *Tuscania*, a small town 14 M. from Viterbo and 16½ M. from Corneto, is most conveniently reached since the completion of the railway from Rome viâ Corneto. The walls and towers impart a mediæval aspect to the place, which contains two fine old Romanesque structures: \**S. Pietro*, on the height, with crypt and antique columns, and on the exterior fine sculptures. Smaller but even more interesting is \**S. Maria*. Both churches are now disused. On the hill of *S. Pietro* stood the ancient citadel. Etruscan tombs in the vicinity.

\**Campanari's Garden*, situated in the lower part of the town, embellished with sarcophagi and other relics, and containing an imitation of an Etruscan tomb, is an extremely interesting spot. The sarcophagi, with the life-size portraits of the deceased framed in living green, are very impressive, and the traveller will nowhere acquire a more accurate idea of the contents of an Etruscan tomb. Sign. *Carlo Campanari*, who is obliging and well-informed, has with his father conducted many of those extensive excavations which have filled the museums of Europe with Etruscan vases, goblets, mirrors, and other interesting relics.

The railway skirts the foot of the hill of Corneto. Farther to the r. the traveller perceives the insignificant *Porto Clementino*, which is entirely abandoned in summer on account of the malaria. The horizon is bounded inland by the mountains of *Tolfa*, which yield an abundant supply of alum and sulphur. The line then crosses the small river *Mignone*, at the mouth of which is situated the *Torre Bertaldo* (where, according to a legend, an angel refuted the doubts which St. Augustine entertained respecting the Trinity), and soon reaches —

159 M. Stat. **Cività Vecchia** (halt of 10 min.).

From Cività Vecchia to Rome, see p. 4.

### 3. From Leghorn to Siena by Volterra.

RAILWAY from Leghorn to Cecina in 1½ hr., fares 5 fr. 50, 3 fr. 70, 2 fr. 55 c.; from Cecina to *Saline* (19 M.) in 1¼ hr., fares 3 fr. 15, 2 fr. 15, 1 fr. 50 c. DILIGENCE from *Saline* to *Volterra* in 2 hrs., fare 1 fr. — Beyond *Volterra* the journey is continued by a DILIGENCE which runs twice weekly to *Colle*, corresponding with the diligence running thence to the railway-station *Poggibonsi* (p. 20) to meet the afternoon train for the South (3. 19 p. m.). A hired carriage from *Volterra* to *Poggibonsi* or *Siena* is expensive.

A visit to *Volterra*, the antiquities of which are interesting, may be most conveniently accomplished from Leghorn. Those who intend to return and continue their journey by the Maremma Railway had better leave the bulk of their luggage at *Cecina*. — From *Pontedera* (p. 2), a

station on the line from Florence to Pisa, Volterra is reached by carriage through the valley of the *Era* in 5–6 hrs.

From Leghorn to *Cecina* (*Maremma Railway*), see p. 8. Our line diverges here and ascends on the r. bank of the *Cecina*, traversing a district remarkable for its mineral wealth. Stations *San Martino*, *Casino di Terra*, *Ponte Ginori*, and *Saline*, the terminus, in a bleak situation where malaria prevails in summer. The extensive salt-works in the vicinity supply the whole of Tuscany with salt and yield a considerable revenue.

The road from Saline to Volterra ascends. The country presents a peculiarly bleak appearance.

**Volterra** (\**Albergo Nazionale*, R.  $1\frac{1}{2}$  — 2, D.  $2\frac{1}{2}$  — 5 fr.; *Unione*; *Caf  Etrusco*, opposite the Nazionale), the ancient *Volaterrae*, Etruscan *Velathri*, one of the most ancient Etruscan cities, is now an episcopal residence with 6000 inhab., loftily situated (1602 ft.), and commanding in clear weather charming prospects as far as the heights of Pisa, the Apennines, and the sea with the islands of Gorgona, Elba, Capraja, and Corsica. The environs are dreary and desolate; the effect of the rain on the soft and spongy soil is most prejudicial to agriculture.

Volterra was one of the twelve ancient confederate cities of Etruria, and was so strongly fortified that during the civil wars it withstood a siege by Sulla's troops for two years. It afterwards became a Roman municipium, but gradually fell to decay and was totally destroyed in the 10th cent. It was re-erected under the Othos, but does not now cover one-third of its ancient area. In the middle ages it was a free town, until it became subject to Florence in the 14th century.

Among the *Antiquities* the ancient \**Town Walls*, once upwards of  $4\frac{1}{2}$  M. in circumference, and nearly three times as extensive as those of Fiesole and Cortona, are especially worthy of notice. Their dimensions (40 ft. in height, 13 ft. in thickness) and construction of horizontal layers of sandstone blocks (*panchina*) are best inspected outside the *Porta S. Francesco* and in the garden of the monastery of Santa Chiara. One of the ancient gateways, the \**Porta all' Arco*, 20 ft. in height, is also still in existence. The corbels are adorned with almost obliterated heads of lions, or guardian deities of the city. An urn in the museum, representing the battle of Thebes, has a similar gate upon it. The *Porta di Diana*, another gateway, outside the *Porta Fiorentina*, has been much altered. Outside the same gate, below the burying-ground, is situated the ancient *Necropolis*, about midway on the slope of the hill, at the place which is now called *S. Marmi*. A number of the curiosities in the museum were found here, but the tombs have all been reclosed.

The *Piscina*, outside the castle, a reservoir resting on six



columns, is only shown by permission from the bishop, and is reached by means of a long ladder.

The *Thermae*, near the fountain of S. Felice, are of Roman origin. Traces of an *Amphitheatre* near the Porta Fiorentina.

The \**Museo Civico* in the *Palazzo Pubblico* in the piazza is the most interesting object in the town. The handsome edifice, begun in 1208, completed in 1257, is unfortunately somewhat modernised; the exterior is adorned with mediæval coats of arms.

The museum, established in 1731, greatly enriched by the collections of the erudite *Mario Guarnacci* in 1761, contains in ten rooms a valuable collection of inscriptions, coins, bronzes, statues, vases, etc., and upwards of 400 *cinerary urns*. They are generally about 3 ft. in length, and date from the latest period of Etruscan art, i. e. the 3rd or 2nd cent. B. C. The subjects are more interesting than the execution, which is for the most part very mediocre. A few of them, about 3 ft. in length, are composed of terracotta and sandstone, but most of them are of the alabaster of the environs. On the lid is the greatly reduced recumbent effigy of the deceased; the sides are adorned with reliefs, and some of them bear traces of painting and gilding. The collection is admirably calculated to afford an insight into the customs, faith, and art of this remarkable people. The representations on the urns are partly derived from the peculiar sphere of Etruscan life, partly from Greek mythology. From the former, parting scenes are the most frequent; the deceased, equipped as a rider, is escorted by a messenger who bears a long sack containing his good and evil deeds, or is accompanied by Charon with the hammer. The flowers which are often observed, when half in bloom, denote the youth, when completely opened the riper age of the departed. Sacrifices and funeral-processions occur frequently, as well as banquets, races, contests of skill, etc. Greek mythology has supplied an abundant selection of subjects, e. g. Ulysses with the Sirens and with Circe, the abduction of Helen, death of Clytemnestra, Orestes and the Furies, the Seven before Thebes, Polynices and Eteocles, Œdipus with the Sphinx, Œdipus slaying his father. In most of these works a festive tone is curiously combined with a tinge of melancholy, and the same peculiarity is often observed in the later Etruscan art.

The *Sala della Magistratura* contains a *Library* of 13,000 vols., ivory carving, diptychs, etc. On the wall the Annunciation, a large fresco by *Orcagna*, greatly damaged. A number of antiquities recently excavated, for which there was no room in the small Museo, have been temporarily placed here. Among them are several fine glass vases.

The \**Cathedral*, consecrated in 1120 by Pope Calixtus II., enlarged in 1254 by Nicola Pisano, restored in the 16th cent., with façade dating from the 13th cent., is remarkable for the rich marble decorations and sculptures of the interior. The old pulpit is adorned with sculptures of the 13th cent., and those on the high altar are by *Mino da Fiesole*. The \**Oratorio di S. Carlo* in the S. transept contains an \*Annunciation by *Luca Signorelli*, 1491, and the chapel of the Madonna a fresco by *Benozzo Gozzoli*. Adjacent is the baptistery.

*S. Giovanni*, an octagonal church, supposed to date from the 7th cent., occupies the site of an ancient temple of the sun. The entrance-archway and the capitals of the columns, decorated

with animals and birds, are works of the 13th cent.; the fine arch of the high-altar is by *Balsimelli da Settignano* (16th cent.), the octagonal font by *Andrea di Sansovino* (1502), and the ciborium by *Mino da Fiesole* (1471).

*S. Lino*, a church and monastery, founded in 1480 by *Raffaele Maffei*, contains the tomb of that scholar with a recumbent statue by *Silvio da Fiesole*.

*S. Francesco*, with the Gothic chapel of the *Confraternità della Croce di Giorno* of 1315, contains frescoes from the life of the Saviour and the legend of the Cross by *Cienni di Francesco di Ser Cienni da Firenze*, 1410 (who is perhaps identical with Cennino di Drea Cennini da Colle, a pupil of Agnolo Gaddi, and the author of a treatise of painting in the 14th cent.).

In the neighbouring church of *S. Dalmazio* are temporarily placed several pictures which are to be eventually exhibited in the Museo: \**Luca Signorelli*, Madonna and saints, 1491; *Dom. Ghirlandajo*, Christ in glory (ruined by restoration in 1874).

The *Citadel* consists of two parts, the *Cassero* or *Rocca Vecchia*, erected on the ancient town-walls in 1343 by Walther de Brienne, Duke of Athens, and the *Rocca Nuova*, built by the Florentines after the capture of the town. At the same time they constructed the prison *Il Mastio* for the incarceration of political offenders, into which the mathematician *Lorenzo Lorenzini* was thrown as a suspected individual in 1682 by the Grand-duke Cosmo III. and where he was confined for 11 years. The citadel has been converted into a house of correction and may be visited with permission of the Sotto Prefetto.

The *Palazzo Maffei-Guarnacci*, opposite the church of *S. Michele*, with its three towers, the oldest dating from the 13th cent., contains pictures and a valuable collection of letters of *Salv. Rosa*.

The Gothic *Pal. Inghirami* contains a collection of pictures: \*Portrait of the learned Fedra Inghirami, pronounced by Mündler to be an original work by *Raphael* (a repetition in the Pitti gallery at Florence).

The *Casa Ducci* bears the Roman epitaph of a boy, five years of age, probably a member of the family of the poet *Persius*, who was born at Volaterræ in A. D. 34.

In the *Casa Ricciarelli*, *Daniele da Volterra*, the celebrated pupil of Michael Angelo, was born in 1509 (he died at Paris in 1567). The house still belongs to the family of Ricciarelli, who possess the artist's \*Elias.

The *alabaster-works* of Volterra are celebrated, and afford occupation to nearly two-thirds of the population, but the patterns chiefly in vogue are unfortunately in very bad taste. The ordinary kinds of alabaster are found in the vicinity, the more valuable in the mines of La Castellina, to the S. of Leghorn. A

visit to the work-shops is interesting, and suitable objects for presents or reminiscences of Italy may be purchased here far more advantageously than at Florence or Leghorn.

In the neighbourhood of Volterra, in the valley towards the E., is situated the *Villa Inghirami*, containing a portrait which is believed to be the original of Raphael's portrait of the learned Fedra Inghirami in the Pitti Palace at Florence. From this point a view is obtained of the rocky labyrinth termed *Le Buche de' Saracini*. — About  $\frac{3}{4}$  M. to the N.W. of the town, between the churches of S. Giusta and La Badia, lies a deep ravine called *Le Balze*, which has been comparatively recently formed by the action of water and continues to increase in extent. Several buildings have already been undermined and destroyed, and the celebrated abbey of *San Salvatore* of the order of Camaldoli, founded in the 11th cent., is now threatened with the same fate. It possesses Doric cloisters and several treasures of art.

A pleasant EXCURSION may be made to the copper-mines of *La Cava*, near *Monte Catini*,  $11\frac{1}{2}$  M. from Volterra. The road leads across the hill of *La Bacheltona* to *Monte Catini* on the summit of the *Selagite*, a mountain of volcanic origin. The square tower of the old castle commands an extensive prospect. The mines have been worked since the 15th cent., and the operations have been successfully conducted since 1837 by an English firm (Sloane and Hall). The director *Schneider* (a German), readily gives information as to the extremely interesting geological peculiarities of the locality, and admits visitors to the mines. A red species of rock, resembling porphyry, known here as *gabbro rosso*, of which a number of peaks, such as *Monte dell' Abete*, *Poggio alla Croce*, and *Monte Massi*, consist, has been upheaved at a comparatively recent period through the surrounding sand and limestone.

The view from \**Monte Massi* (1910 ft.) or from *Poggio alla Croce* ( $\frac{1}{2}$  hr. from *Monte Catini*) extends from the heights near *Massa* and *Carrara* towards the N. to *Monte Amiata* on the S., and embraces the sea with the islands of *Elba*, *Capraja*, and *Corsica*.

From *Le Saline* a walk of 3 hrs., passing the village of *Pomarance*, may be taken to the borax-works of *Count Lardarello*, the *Lagoni di Monte Cerboli*, where 300 persons are employed, an establishment of great interest to experts. In 1856,  $4\frac{1}{2}$  million lbs. were prepared and exported to England for the use of potteries and glass-manufactories. *Count Lardarello* possesses eight other similar establishments, all situated between the sources of the *Cornia* and *Cecina*, a fact which appears to indicate one vast common receptacle of these gaseous emissions.

FROM VOLTERRA TO SIENA, about 31 M. The high road leads towards the E. through an undulating and attractive district. To the l. is seen *S. Gimignano* (p. 20), and to the r. *Pomarance*, which during the Renaissance period was famed for its terracottas. A little more than halfway to Siena lies *Colle*, where the roads to Siena and *Poggibonsi* diverge. This town, which is frequently mentioned in the history of Renaissance, now consists of two parts. (1) *Colle Alto* contains the palaces of the old, but now greatly impoverished aristocracy; the Cathedral, with a façade modernised in bad taste, a marble pulpit, of which the lower part belongs to the 13th cent., and the upper part, with

reliefs of saints, to the 16th, and handsome carved choir-stalls and episcopal throne of the 17th cent.; and the house of the celebrated architect Arnolfo di Cambio. (2) *Colle Basso*, the mercantile quarter, contains iron and glass works of some importance.

From Colle to *Poggibonsi* 5 M., see p. 20. To *Siena* about 15 M., a drive of 2½ hrs.

*Siena*, see p. 21.

#### 4. Elba and the Tuscan Islands.

A visit to Elba is strongly recommended to the scientific and admirers of the picturesque, and is most conveniently accomplished from Leghorn. A small steamboat (*Società Rubattino & Comp.*) runs thence in 7 hrs. to *Piombino* and *Portoferraio*, starting every Sunday at 10 a. m. (fares 13½, 9½, and 6 fr.) and returning to Leghorn at 8 a. m. on Mondays. Every Wednesday at 8 a. m. to *Gorgona*, *Capraja*, *Portoferraio*, *Pianosa*, *Giglio*, and *S. Stefano* (the N. harbour of M. Argentario). From Porto S. Stefano on Thursdays 3. 30 p. m., and from Portoferraio on Fridays 8 a. m. to Leghorn by *Capraja* and *Gorgona*. Another means of communication is afforded by the mail-boats which run every morning from Portoferraio to Piombino and correspond with a diligence to the Maremme-line, thus shortening the sea-passage.

Half-an-hour after the harbour of Leghorn has been quitted, the cliff *Meloria* comes in sight, near which the Pisans sustained a naval defeat from the Genoese in 1283, and thus lost much of their power. Farther W., *Gorgona*, inhabited by fishermen, a sterile island, affording pasture to wild goats only. Between the latter and Elba lies *Capraja* ('island of goats', so called by the ancients also), with 2000 inhab., and producing wine.

**Elba**, Lat. *Ilva*, Greek *Æthalia*, consisting of an imposing mountain-group, is reached from Piombino in 1½ hr. The *Torre di Giove*, situated on the highest point, serves as a landmark to sailors. The vessel rounds the *Capo della Vita* and enters the beautiful bay of *Porto Ferrajo*, enclosed amphitheatrically by mountains. The island was celebrated in ancient times for its iron ore; in the middle ages it was subject to the Pisans, then to Genoa, to Lucca, and to the Appiani of Piombino, and was finally presented by the Emp. Charles V. to the Grand-Duke Cosmo I. of Florence, who fortified the harbour of Porto Ferrajo in 1548. As the name of the town indicates, the export and manufacture of iron form the principal occupation of the inhabitants (22,000), others of whom are supported by the tunny and sardine fisheries. Elba has acquired a modern celebrity as the retreat of Napoleon, after his abdication, from 5th May, 1814, to 26th Feb., 1815, after which he again embarked on his last desperate venture. A few days later (1st March) he landed at St. Raphael near Fréjus. The small palace occupied by the emperor is still shown at Porto Ferrajo, on the height above the harbour, between the forts *Stella* and *Falcone*, which were erected by Cosmo



I., and command a view of the bay in front, and of the sea in the direction of Piombino at the back. It is now the residence of the governatore, and contains reminiscences of its former imperial occupant. The cathedral, theatre, arsenal, etc. of which the island boasts contain nothing which requires comment. After the fall of Napoleon in 1815 Elba was restored to Tuscany, in the fortunes of which it has since then participated. Length of the island about 18 M., breadth  $6\frac{1}{2}$  M., area 152 sq. M.; it contains two fertile valleys, but lofty and precipitous mountains predominate. *Monte Capanne*, the highest point, near the village of *Marciana*, is 3304 ft. in height. The coast on the side next the mainland is less abrupt, and produces wine and fruit of remarkably fine quality, especially in the environs of *Capoliveri*, where excellent Aleatico is grown. Most of the villages, such as the picturesque stronghold of *Porto Longone*, founded by the Spaniards, are situated on the coast. *Rio*, where the iron-mines are worked, lies more inland. The yield of ore is still abundant, and in ancient times formed a source of wealth to the Etruscans. The ferriferous strata lie on the surface, and are recognised at a distance by the reddish-black appearance of the hills.

Between Elba and the mainland are the two small islands of *Palmaiola* and *Cerboli*.

To the S. lies *Pianosa*, the ancient *Planasia*, which, as its name indicates, is perfectly flat, the place to which Agrippa Posthumus, grandson of Augustus, was once banished. To him are referred the considerable Roman remains still existing in the island. Farther S. rises *Monte Cristo*, consisting of granite-rock, 6 M. in circumference. It contains numerous springs, and the ruins of a monastery destroyed by pirates in the 16th cent. Nearer the coast is *Giglio*, Lat. *Igilium*, a considerable island containing a village and vestiges of Roman palaces. The highest point is 1630 ft. above the sea-level.

## 5. From Florence to Rome by Siena and Orvieto. Viterbo.

220 $\frac{1}{2}$  M. RAILWAY in 12 hrs.; fares 38 fr. 65, 27 fr. 30, 18 fr. 45 c.; one express train daily; change of carriages at Orte. From *Florence* to *Siena*, 60 $\frac{1}{2}$  M., in 3 $\frac{1}{2}$  hrs., fares 10 fr. 15, 7 fr. 30, 4 fr. 35 c.; from *Siena* to *Orvieto*, 81 M., in 4 hrs., fares 13 fr. 60, 9 fr. 30, 6 fr. 45 c.; from *Orvieto* to *Rome*, 79 M., in 4 hrs., fares 14 fr. 90, 11 fr., 7 fr. 35 c. — From Orvieto or Orte to *Viterbo*, see p. 33.

From Florence to *Empoli*, see p. 1. Passengers to Siena change carriages here; halt of 10—20 min.

The line to Siena traverses the fertile valley of the *Elsa*, on the r. bank of the stream. To the r., on the height, *S. Miniato dei Tedeschi*, picturesquely situated, and possessing a lofty mediæval tower. Beyond stat. *Osteria Bianca*, a fruitful valley is traversed.

Stat. *Castel Fiorentino*; the town, on the height to the l., is the principal place in the *Val d'Elsa*.

Stat. *Certaldo*; the town, on the hill to the l., was the native place of the poet *Giovanni Boccaccio*, who died here, 21st Dec. 1375, at the age of 62. Down to 1783 his tomb was in the church of *S. Michele e Giacomo (La Canonica)*; it was erected in 1503 and adorned with a statue of the poet, who held the 'Decamerone' in his hand. The monument was afterwards removed and the bones scattered. The house of Boccaccio was restored in 1823 by the Countess *Carlotta Lenzone-Medici*, and fitted up in the anique style. The remains of his monument were also brought hither.

Stat. *Poggibonsi*; the town (3500 inhab.) lies to the r. From this point to Volterra in 3—4 hrs. (comp. p. 17). Carriage 15 fr.

From Poggibonsi a drive of 2 hrs. to

*S. Gimignano (Albergo Giusti*, in the Piazza della Collegiata, moderate, but bargain necessary), an ancient loftily situated town, of mediæval appearance, with numerous tall square towers ('*S. Gimignano delle belle torri*'). In the 13th and beginning of the 14th cent. it was a prosperous and independent place, but in 1353, after having suffered terribly in consequence of the dissensions of the leading families of the Salvucci (Ghibellines) and Ardinghelli (Guelphs), it became subject to Florence. The principal buildings are situated in the PIAZZA DELLA COLLEGIATA, or *del Duomo*:

\**Palazzo Comunale*, begun about 1288. The Sala del Consiglio contains a \**Madonna* with saints and the kneeling donor Podestà Nello dei Tolomei, a fresco by *Lippo Memmi*, 1317, restored by *Benozzo Gozzoli* in 1467; also pictures from suppressed monasteries in the neighbourhood: 12, 13. *Filippino Lippi*, Annunciation; 18. *Pinturicchio*, Madonna with two saints. The Cappella del Pretore, or delle Carceri (now divided by a wall into two parts), contains a \*Scene from the legend of St. Yvo, and allegorical figures of Truth, Prudence, and Falsehood, frescoes in grisaille by *Sodoma*. — Adjoining the Palazzo is the *Torre del Comune* (180 ft.), the highest tower in the town, built in 1293. The largest of its three bells dates from 1328.

*Palazzo del Podestà*, on the l. side of the piazza, begun about 1250, with an imposing loggia. It is surmounted by a tower on which is indicated the height beyond which private individuals were prohibited from building. — On the opposite side of the piazza rises —

\* *La Collegiata*, a church of the 11th cent., altered in the 15th by *Giuliano da Majano*. On the entrance-wall, \*Martyrdom of St. Sebastian, a fresco by *Benozzo Gozzoli*, 1465; in the N. aisle, a fresco by *Bartolo di Fredi* of Siena, 1356; others in the S. aisle by *Barna da Siena* and *Giovanni d'Asciano*, 1380. In the \*Cap. S. Fina (r.), an altar by *Benedetto da Majano*; on the walls two scenes from the legend of S. Fina by *Dom. Ghirlandajo*; on the ceiling the Four Evangelists by *S. Mainardi*. In the choir: *Ant. Pollajuolo*, Coronation of the Virgin; *Ben. Gozzoli*, Madonna and four saints, 1466. In the Cap. S. Giovanni (l.), Annunciation, a fresco by *Dom. Ghirlandajo*, 1482.

The following churches are also interesting:

\**S. Agostino*, begun in 1280 (principal entrance generally closed). By the wall to the r. of the principal entrance, \*Altar by *Benedetto da Majano*, 1494; adjoining it, and above it, frescoes by *S. Mainardi*. First altar on the r., Madonna and seven saints by the presbyter *Pietro di Francesco* of Florence, 1494. Cap. S. Guglielmo, to the r. of the choir, Nativity and Death of the Virgin, frescoes by *Benozzo Gozzoli*, 1465; on the ceiling the Four Evangelists by *S. Mainardi*. Cap. del S. Sagramento, to the l. of the choir, Nativity of the Virgin by *Vincenzo da S.*



A B C D

# SIENA

## Chiese

1. S. Agostino ..... B. 5.
1. S. Bernardino ..... C. 3.
- del Carmine ..... A. 5.
2. S. Caterina ..... B. 3.
- Cattedrale (Duomo) ..... B. 4.
3. S. Cristoforo ..... B. C. 3. 4.
- S. Domenico ..... A. 3.
4. Ponte Giusta ..... B. 2.
- S. Francesco ..... C. 3.
- S. Martino ..... C. 4.
4. S. Gior. Batt. .... B. 4.

6. Biblioteca pubblica B. 3.
7. Casino de Nobili ..... B. 4.
8. Ponte Branda ..... B. 4.
9. Istituto delle arti B. 3.
9. Loggia del Papa ..... C. 4.
10. Ospedale di S. Maria della Scala B. 4.

11. Palazzo Bellanti A. 5.
12. „ Buonsignori B. 5.
13. „ del Governo C. 4.
14. „ del Magnifico B. 4.
15. „ Piccolomini B. 5.
16. „ Pollini A. 5.
17. „ Pubblico B. 4.
18. Reale B. 4.
19. Suracini B. 4.
20. Tolomei B. 4.
21. Teatro di Rinovati C. 4.
22. Università C. 4.

## Hotels.

- a. Albergo reale B. 3.
- b. Aquila nera B. 4.
- c. Scala B. 4.





*Gimignano*. On the N. side of the church, St. Geminianus and three worshippers, a fresco by *S. Mainardi*; Madonna, a freely restored fresco by *Lippo Memmi*; \*Scene from the legend of St. Sebastian, a fresco by *Benozzo Gozzoli*, 1464; Adoration of the Cross, by *Vincenzo da S. Gimignano*.

*S. Jacopo*, of the 12th cent., the church of the Knights Templar, contains frescoes by a Siennese master of the fourteenth century.

*S. Girolamo*: at the back of the high altar a Madonna with saints by *Vincenzo da S. Gimignano*, with a glory above by a later painter.

We may now drive in  $\frac{3}{4}$  hr. to the venerable church of *S. Maria Assunta di Callori*, or *Cellole*, situated outside the Porta Matteo, and dating from the 11th, or perhaps from the 10th cent., containing remarkable capitals and curious ornamentation in the apse. Fine view.

Beyond Poggibonsi the line begins to ascend considerably. To the r. *Staggia* with a mediæval château; farther on, to the r., the ancient and picturesque château of *Monte Riggioni*; then through a long tunnel (3 min.) to *Siena*.

**Siena. Hotels.** \**AQUILA NERA* (Pl. b), R. 2—3 fr., pranzo  $2\frac{1}{2}$ —4 fr., good red Chianti del tetto 2 fr. per bottle; *ALBERGO REALE* (Pl. a); \**SCALA* (Pl. c), with large rooms and good cuisine. For a prolonged stay: \**Pension Chiusarelli*, Via del Paradiso 22, near S. Domenico, 6 fr. per day. — *Café del Greco*, near the Casino de' Nobili. — Restaurants: *Bella Venezia* and *Minerva*, both near the Piazza Tolomei. — Cab from the station to the town, one-horse  $1\frac{1}{2}$ , two-horse 2 fr., after sunset 2 and  $2\frac{1}{2}$  fr.; smaller articles of luggage free. *A. Gracci*, Vicolo delle Terme 14, near the Café del Greco, is recommended as a vetturino; carriage 25 fr. per day. — When time is limited the traveller may engage one of the ciceroni who offer their services, and some of whom are well-informed (such as *Giovanni Alessandri*, who may be heard of at the Aquila Nera); fee 2—3 fr. according to circumstances, or 4—5 fr. for the whole day. — Good photographs are sold by *Lombardi*, alla Costarella, near the Café del Greco.

Siena, with 22,965 inhab., possesses a university which was in high repute as early as the 13th cent., an archbishop, several libraries and scientific societies, a thriving trade and manufactures, and is one of the busiest and pleasantest towns in Tuscany. The climate is healthy, the atmosphere in summer being tempered by the lofty situation (1330 ft.); and the language and manners of the inhabitants are pleasing and prepossessing. The town stands on undulating ground; most of the streets are narrow and crooked, but contain many palaces and handsome churches, in the architecture of which (as is rarely the case in Italy) Gothic predominates. Next to Rome, Florence, and Venice, Siena is perhaps the most important town in Italy for the study of the art of the 13th—16th centuries, and four days at least should be spent in exploring it.

SIENA, the ancient *Senæ Julia*, or *Colonia Julia Senensis*, is said to have been founded by the Senonian Gauls and converted into a Roman colony by Augustus, whence it derives its arms, the female-wolf and the twins. The only Etruscan antiquities here are a few tombs which were discovered in 1864 near the Porta Camullia. The town attained the culminating point of its prosperity in the middle ages, after at the beginning of the 12th cent. it had become a free state, and, having banished the nobility, had united with the party of the Ghibellini. Farinata degli Uberti and the Ghibellini from Florence were then welcomed in Siena, and on 4th Sept.,

1260, a great victory over the Guelphs was gained near *Monte Aperto* (6 M. distant). The nobility afterwards returned to Siena, but the city kept a jealous watch over its privileges, and increased to such an extent that it numbered nearly 100,000 inhab., and vied with Florence in wealth and love of art. At length the supremacy was usurped by tyrants, such as (about 1500) Pandolfo Petrucci (whom Macchiavelli represents as a pattern of a tyrant), by whose aid the Medicis of Florence gradually exercised an influence and finally obtained the sovereignty over the city. During this period, under the Grand-Duke Cosmo I., the savage Count of Marignano devastated Siena with fire and sword, and cruelly massacred the population of the Maremme, in consequence of which the malaria obtained so fatal an ascendancy in that district.

The SCHOOL OF PAINTING of Siena is remarkable for its delicacy and pathos, pervaded with a deep sentiment of devotion, and during the earlier period of its development (at the end of the 13th and in the 14th century) was quite equal to that of Florence. The most illustrious names of the 13th cent. are *Dietsalvi Petroni*, *Guido*, and *Duccio di Buoninsegna*. The most celebrated master was *Simone Martini*, who died in 1344, the friend of Petrarch. Among his pupils were his brother-in-law *Lippo Memmi*, *Pietro* and *Ambrogio Lorenzetti*, *Barna da Siena*, and *Sano di Pietro*. Somewhat later (15th cent.) *Andrea Vanni*, *Taddeo Bartoli*, *Matteo da Siena*, and *Bernardino Fungai* (whose career, however, extended into the 16th cent.). After a short period of decline in the 15th cent., *Gianantonio Bazzi*, a contemporary of Raphael, surnamed *Il Sodoma* (1480—1549), distinguished himself above his predecessors. He was born at Vercelli, and at first based his style on that of Leonardo da Vinci and Pinturicchio. He was a master of consummate ability, but wanting in energy and seriousness of purpose. His works are consequently of very unequal excellence, being sometimes most admirably executed, and sometimes little above mediocrity. His contemporaries were *Girolamo del Pacchia*, *Pacchiarotto*, *Domenico Beccafumi* of Siena, surnamed *Il Meccherino*, and *Baldassare Peruzzi* (1481—1536), who was chiefly eminent as an architect.

In the Art of Wood-carving Siena has always taken precedence of all the other towns of Italy. The *Barili* family distinguished itself in this branch of art in the 15th and 16th centuries; and at the present day the workshop of *Giusti*, near the church of S. Domenico, deserves a visit.

The handsome \*PIAZZA VITTORIO EMANUELE (Pl. B, C, 4), formerly named *del Campo* from a passage of Dante (*Purgat.* 11, 134), forms the central point of the town. Its form is that of an elongated semicircle, somewhat resembling an ancient theatre. It was here that the popular assemblies and festivals of the ancient republic took place. Horse-races are still annually held here (*Il Palio*) on 2nd July and 15th Aug., presenting a picturesque scene, which the traveller should witness if possible (seat in the stand 2—2½ fr.).

On the diameter of the semicircle of the piazza stands the \*PALAZZO PUBBLICO (Pl. 17), or Town-Hall, erected in 1293—1309 from designs by the Sienese architects *Agostino* and *Agnolo*. The wings of the second floor, added on each side of the tower, are of later date. In front of it is a chapel of the Virgin (*Cap. di Piazza*) with damaged frescoes by *Sodoma*, built after the cessation of the great plague of 1348 which carried off about 30,000 persons.

INTERIOR. The palazzo contains interesting frescoes (custodian ½—1 fr.). The beautiful CHAPEL is adorned with frescoes of the Death and Assumption of the Virgin by *Taddeo Bartoli*; the altar-piece is a Holy Family by *Sodoma*. The beautifully carved choir-stalls are by *Domenico di*

*Niccolò* (1429). Fine iron screen of 1436—45. The contiguous VESTIBULE contains a fresco by *Taddeo Bartoli*, in which are represented in quaint juxtaposition St. Christopher, Judas Maccabæus, and six figures of Roman gods and statesmen. Here is the entrance to the SALA DEL GRAN CONSIGLIO, or *del Mappamondo*, or *delle Balestre*, which contains large frescoes: \**Madonna and Child* under a canopy borne by saints, by *Simone Martini* (1315); opposite, Equestrian portrait of Guidoriccio de' Fogliani, gonfaloniere of Siena, by the same master, and \**S. Ansano*, \**S. Victor*, and *S. Bernardino* by *Sodoma*. In the SALA DI BALIA, \**Events in the life of the Emp. Frederick I.* and of Pope Alexander III. by *Spinello Aretino*. In the adjoining room a *Madonna* by *Matteo da Siena* (1484), and portraits of 8 popes and 39 cardinals who were natives of Siena. The SALA DEL CONCISTORO is adorned with ceiling-paintings by *Beccafumi* from ancient history and a magnificent marble door by *Jacopo della Quercia*. The SALA DEI NOVE, or *della Pace*, is decorated with frescoes by *Ambrogio Lorenzetti* (1337), representing 'good and bad government'. In the SALA DEL SINDACO is the Resurrection, a \*fresco by *Sodoma*.

Above the palace rises the tower *del Mangia* (a popular figure, somewhat resembling the Roman Pasquino), begun in 1325, finished after 1545, which commands an extensive panorama (fee 1½ fr.).

The \**Fonte Gaja*, a fountain adorned with bas-reliefs in marble (damaged) of scriptural subjects, executed by *Jacopo della Quercia*, who is therefore surnamed *della Fonte*, has been transferred to the Opera del Duomo, and a copy by *Sarrochi* erected on the same spot. It is supplied by a subterranean conduit, 18 M. in length, with excellent water, the merits of which were extolled by Charles V.

From the Piazza we ascend to the cathedral, passing the *Loggia di S. Paolo*, erected in 1417, where the commercial tribunal formerly sat, now the *Casino de' Nobili* (Pl. 7). To the r. in the cathedral-square is a royal palace, to the l. the archiepiscopal palace; opposite the cathedral is a hospital, the *Spedale di S. Maria della Scala* (Pl. 10), founded in 832.

The \*\*CATHEDRAL (Pl. 13, 4), occupying the highest ground in the town, begun in the 13th cent., stands on the site of the older church of S. Maria Assunta, which is said to have replaced an ancient temple of Minerva. In 1339 a much more extensive edifice was projected, of which the present cathedral was to have been the transept. Parts only of a very finely conceived nave were erected, and still exist in the form of a ruin. After the plague of 1348 the design was abandoned (1356), and the original structure was then completed. The \**Façade*, constructed in 1270—1380 from a design by *Giovanni Pisano*, a combination of the pointed and circular styles, is adorned with red, white, and black marble, and numerous sculptures representing prophets and angels by *Jacopo della Quercia* of Siena (1368—1442). The campanile consists of six different storeys.

The INTERIOR contains clustered columns with beautiful capitals, and \*rose windows at each end. Above the arches of the nave are placed the busts of the popes down to Alexander III. in terracotta. Two large columns at the door (of 1483) support a graceful tribune, with four bas-reliefs:

Annunciation, Nuptials, Exaltation, and Assumption of the Virgin. One of the holy-water basins was executed by *Jacopo della Quercia*. The dome is an irregular hexagon, with small pillars. The \*PAVEMENT is very curious, consisting of dark grey marble inlaid on white, shaded with lines, with scenes from the Old Testament: Moses, Samson, Judas Maccabæus, Solomon, Joshua by *Duccio*; the sacrifice of Isaac, Adam and Eve, Moses on Mt. Sinai, etc. by *Beccafumi*; the emblems of Siena and the towns allied with it, Hermes Trismegistus, Socrates and Crates, the Sibyls, etc., are by less celebrated masters. (Most of these are protected by boards which the visitor may cause to be removed.) The CHOIR contains beautiful \*carving from designs by *Bartolo Negrone*, named *Riccio*, completed in 1569, and inlaid work (tarsia) by *Fra Giovanni da Verona*. A \*tabernacle in bronze by *Lorenzo da Pietro* (1472); octagonal \*pulpit; reading-desk of white marble by *Niccolò Pisano*, his son *Giovanni*, and his pupils *Arnolfo* and *Lapo* (1266); stair designed by *Riccio*. By the columns of the dome are two poles of the flag-waggon (*carroccio*) of the Florentines, captured at Montaperto in 1260, or, according to the latest authorities, the flag-staffs of the victorious *carroccio* of the Sienese, and on an altar near them the crucifix which the Sienese carried with them on that occasion. The two CHAPELS in front of the entrance to the choir contain the two halves of a \*picture by *Duccio di Buoninsegna*: in the chapel of the Eucharist the life of the Saviour in 26 sections, and in the chapel of S. Ansano the Madonna and Child with saints, of the year 1311. For this work the artist received the sum of 3000 ducats. In the chapel of St. John, a \*statue of the saint by *Donatello*, and font by *Jacopo della Quercia*; statue of S. Ansano by *Neroccio*; also five small frescoes, three being scenes from the life of St. John, and two from the life of the donor Alberto Arrighieri, by *Pinturicchio*.

In the l. aisle is the entrance to the \*\*LIBRARY (*libreria*), formerly *Sala Piccolominea*, erected in 1495 by order of Card. Francesco Piccolomini, afterwards Pope Pius III., and (1502—1506) adorned with ten \*frescoes by *Bernardino di Betto* of Perugia, surnamed *Pinturicchio*, a fellow-pupil of Raphael under Pietro Perugino, representing scenes from the life of the celebrated *Æneas Sylvius Piccolomini* of Siena (or Pienza), born in 1405, and afterwards Pope Pius II. (1458—1464). Outside, over the door, is a fresco of the coronation of his nephew Pius III. (1503), who reigned 27 days only, by the same master. *Raphael* is said to have assisted in the execution of these frescoes, but apparently only in the drawings and cartoons; the colouring is admirably preserved, especially in that to the r. by the window, representing the journey of *Æneas Sylvius* to the Council of Bâle with Cardinal Capranica. On the ceiling are mythological scenes.

The 29 choir-books contain beautiful \*miniatures by *Ansano di Pietro*, *Liberale di Verona*, *Girolamo di Cremona*, etc. A few modern monuments, as that of Giulio Bianchi by *Tenerani*, and the anatomist Mascagni (b. 1752 near Siena, d. 1815 at Florence), by *Ricci*.

To the l. of the door, the monument of Bandino Bandini, with Christ and angels after the resurrection, an early work of *Michael Angelo*. Farther on, to the l., the \*Altar dedicated to the Piccolomini family with statues of SS. Peter, Pius, Gregory, and James (?) by *Michael Angelo*, and St. Francis, begun by *Torrigiani*, and completed by *Michael Angelo*.

In the S. TRANSEPT the *Chapel of the Chigi*, erected by Alexander VII. (Fabio Chigi of Siena, in 1648) papal nuncio at the conclusion of the Peace of Münster, Pope 1665—67), sumptuously decorated with lapis lazuli, marble, and gold, and statues of S. Jerome and Mary Magdalene (said originally to have represented Andromeda) by *Giov. Bernini* of Naples (1598—1680).

Under the choir of the cathedral is the ancient *Baptistery*, now the church of St. John the Baptist, with a Gothic \*façade and beautiful brazen \*font, with sculptures by *Lorenzo Ghiberti*, *Donatello*, and *Jacopo della Quercia*; and frescoes of the 15th cent.



The adjoining OPERA DEL DUOMO contains some interesting works of art.

On the GROUND FLOOR an \*antique group of the three Graces, on a magnificent pedestal in the Renaissance style, erected by Pius III. in the library of the cathedral, but removed thence in 1857 by the desire of Pius IX.; sculptures from the Fonte Gaja by *Jacopo della Quercia*; sculptures from the Cappella di Piazza and others from the façade of the cathedral before its restoration; flag with the Transfiguration of Christ by *Sodoma*. — FIRST FLOOR. In the first room, drawings from the scenes represented on the pavement of the cathedral (affording a better idea of the subjects than the original); episcopal crosiers of the 13th and 14th centuries. In the next room, \*four saints by *Lorenzetti*, and a credo by *Taddeo Bartoli*.

Opposite the façade of the cathedral is the *Pellegrinajo*, a hospital with the church of *S. Maria della Scala*. On the l. of the beautiful entrance-hall is a \*room with frescoes by *Domenico Bartoli* (1440—1443) and other masters ( $\frac{1}{2}$  fr.)

*S. Agostino* was restored by *Vanvitelli* in 1755. 2nd Altar on the r., \*Crucifixion, by *Pietro Perugino*; chapel on the r., Slaughter of the Innocents, by *Matteo da Siena*, and a statue of Pius II. by *Dupré*; altar-piece, \*Adoration of the Magi, by *Sodoma*.

*S. Domenico* (1220—1465): in the nave, r., \*chapel of *S. Catherine of Siena* with frescoes by *Sodoma*. Altar-piece, l. Legend of the Stigmata, r. Vision of the Saints; l. wall, Execution of an infidel. Last altar, r., \*Adoration of the shepherds by *L. Signorelli* (or, according to the most recent authorities, the principal picture is of the school of *Franc. di S. Giorgio*, the celebrated engineer and builder of fortifications, the upper part being perhaps by *Matteo da Siena*, and the foreground probably by *Fungai*). 2nd Chap., l. of the high-altar, Madonna by *Guido da Siena* (the date 1221 appears to be spurious). 2nd Chapel on the r., Madonna by *Matteo da Siena* (1478).

The *Chiesa del Monastero dei Campansi*, now the Ospizio di MendicITÀ (visitors ring), is a handsome rococo church. The cloisters are adorned with a fresco, the lower part, representing saints, being by *Perugino*, the upper part, Mary in a choir of angels, by a somewhat later master.

*Il Carmine* (*S. Niccolò*), a beautiful brick-structure, with tower and cloisters by *Baldassare Peruzzi*; in a chapel to the r. the Nativity of Mary, by *Sodoma*. The adjoining monastery is now a barrack.

*S. Concezione* (dei Servi): 4th altar r., Slaughter of the Innocents, by *Matteo da Siena*. Behind the high-altar: Madonna by *Giov. di Pietro* (1436).

*S. Francesco*, completed in 1236, now dilapidated and despoiled of most of the pictures. 2nd Chapel to the l. of the high-altar, two frescoes by *Lorenzetti*, formerly in the refectory. Adjacent is the —

\* *Confraternità di S. Bernardino*. (Keys to be had of the bastiere, or saddler, Giuseppe Fineschi, in the Piaggio di Provenzano,

fee 1 fr.) On the 1st floor, oratory with frescoes: \*Mary visiting the temple; Visitation, \*Assumption, and Coronation of the Virgin by *Sodoma*; the others by *Pacchia* and *Beccafumi*.

*S. Girolamo*, near the Porta Romana: 3rd altar on the l., *Matteo da Siena*, Madonna and saints, with marble frame by *Lorenzo di Mariano*, commonly known as *Il Marrina*.

*Confraternità di Fontegiusta* (Pl. 4), dating from 1482, contains a beautiful \*high altar by *Marrina*, one of the finest existing sculptures of Raphael's time. Holy-water basin by *Giov. delle Bombarde*, 1480. In the 3rd Chapel on the r., Coronation of the Madonna by *Fungai*; in the 2nd Chapel on the l. a restored fresco by *B. Peruzzi*: the Sibyl announcing to Augustus the Nativity of Christ. (When closed, ring a bell on the r.)

*S. Martino*, adjoining the Loggia del Papa: 2nd altar on the r., *Guido Reni*, Circumcision; 3rd altars on the r. and l., \*marble sculpturing by *Marrina*; in the choir gilded wooden statues, attributed to *Jacopo della Quercia*.

*S. Spirito*, façade by *Bald. Peruzzi* (1519). 1st Chapel on the r., altar-wall with frescoes by *Sodoma*. In the cloisters, the Crucifixion, a fresco designed by *Fra Bartolommeo*, and executed by one of his pupils (1½ fr.).

Three Oratories in the \**House of St. Catharine of Siena*, daughter of a dyer and fuller (in fullonica) deserve special mention. Born in 1347, a nun at the age of eight, and celebrated for the visions and inspiration alleged to have been vouchsafed to her, she prevailed on Pope Gregory XI. to re-transfer the papal throne from Avignon to Rome in 1377. She died in 1380, and was canonised in 1461. The lower oratory contains pictures from the life of the saint, by *Sodoma*, *Pacchiarotto*, and *Salimbeni*. One of the upper contains the miraculous crucifix, a work of *Giunta da Pisa* (?), from which St. Catherine, according to the legend, received her wounds (shown on the festival-day of the saint only). The other upper oratory, formerly the church of the saint, contains over the altar a St. Catherine by *Sodoma*, a fine ceiling, pilasters, and an inlaid floor (1½ fr.).

The \**ISTITUTO DELLE BELLE ARTI* (Pl. 9, in the Via delle Belle Arti, near S. Domenico) contains a valuable collection of pictures, principally of the older Sienese school, formed at the beginning of the present century of works procured from suppressed monasteries and from the Palazzo Pubblico, and gradually extended since that period. Admission gratis, 9—3 o'clock daily, except on holidays, when access may be obtained for a gratuity. The interest attaching to this collection is chiefly of a historical nature.

At the entrance, reliefs of little value. The FIRST SECTION contains pictures of the old school of Siena. 1—5. Byzantine style; 6. *Guido da Siena* (?),

Madonna. The next are by unknown masters. 18. *Margaritone d'Arezzo*, St. Francis; 23. *Duccio di Buoninsegna*, Madonna with four saints; 39. *Simone Martini* (?), Madonna with four saints; 46—48, 52. by *Ambrogio Lorenzetti*; under these, 45. Annunciation (1344), 50, 51, 53—59. by *Pietro Lorenzetti* (about 1330); 70. *Niccolò di Segna* (1315), Crucifix; \*90. *Lippo Memmi*, Madonna. — 109. *Mino del Pellicciaio* (1362), Madonna; 125—131. by *Taddeo Bartoli* (1409); 134—139. by *Giovanni di Paolo* (1445); 140. *Pietro di Giovanni*, S. Bernardino; 141—147, 150—152. by *Sano di Pietro* (1479); 153. *Neroccio di Bart. Landi*, Madonna and Saints (1476); 166—170. by *Matteo da Siena* (1470); 201. *Sano di Pietro*, Madonna appearing to Calixtus III.; \*205. *Sodoma*, Christ about to be scourged, al fresco, from the cloisters of S. Francesco; 219, 220. *Luca Signorelli* (?), two frescoes with beautiful frames (Æneas departing from Troy, Liberation of captives). The same room contains beautiful pilasters in carved wood by *Barili*, 1511. Then 242, 236. *Spinello Aretino* (1384), Death and Coronation of the Virgin; 296. *Pacchiarotto* (?), Salutation and Saints. — In the following LARGE SALOON: 345. *Fungai*, Madonna and Saints; 365. *Francesco di Giorgio*, Nativity, 369. Correction of Mary; 356. *Sodoma*, Judith; 352. *Beccafumi*, Madonna; \*341, 342. Frescoes by *Sodoma*, Christ on the Mt. of Olives and in Paradise; \*377. *Sodoma*, Descent from the Cross; 368. *Beccafumi*, Fall of the angels. — The following Room contains upwards of 100 pictures of different schools, among which: 26. Copy of Raphael's Madonna della Perla (at Madrid); 36. *Caravaggio*, Five morra-players; 39. *Morone*, Portrait; 45. *Pinturicchio*, Holy Family; \*53. *Schongauer* (?), Portrait; \*54. *German School*, Portrait of Charles V.; \*63. *Beccafumi*, St. Catharine of Siena with the wounds; 71. *Sodoma*, Same; 73. *German School*, Portrait; \*81. *Palma Vecchio*, Madonna and Child, to whom a saint introduces the donor; 85. *Sodoma*, Nativity; 91, 99. *Fra Bartolommeo*, St. Catharine, Mary Magdalene; 103. *Palma Giovine*, Brazen Serpent; 105, 106. *Sodoma*, Pietà and Madonna. — The next Room contains the seven original cartoons of *Beccafumi* from the history of Moses, executed in mosaic on the pavement of the cathedral.

The PALACES of Siena are more interesting on account of their architecture than their collections of objects of art. Most of them were designed by the architects *Agostino* and *Agnolo* (about 1300).

The \**Palazzo del Magnifico* (Pl. 14), near the cathedral, was erected in 1504 for the tyrant Pandolfo Petrucci, surnamed Il Magnifico; decorations in bronze on the exterior by *Cozzarelli* and *Mazzini*. *Palazzo Saracini* (Pl. 19). \**Palazzo Buonsignori* (Pl. 12), in the Gothic style, with façade of brick. *Palazzo Piccolomini* (Pl. 15), with two halls painted by *Bernard van Orley*, a Fleming who attached himself to the school of Raphael.

The \**Palazzo Piccolomini*, now *del Governo* (Pl. 13), has since 1859 contained the great Archives (Director *Cav. Bianchi*), one of the largest and best arranged collections in Italy.

Here are preserved 52,000 documents and charters on parchment, the oldest of which dates from the year 736, including curious specimens of deeds, autographs of celebrated men (Pius II., Leo X.), miniatures, etc., exhibited under glass. Also a valuable collection of the covers of the ancient records of the town, adorned with paintings from sacred and profane history, and arranged chronologically, affording an excellent survey of the gradual development of art at Siena from the earliest times, and including scenes painted by *Dietisalvi*, *Duccio*, and *Lorenzetti*.

The handsome Loggia opposite the palace, with the inscription 'Gentilibus Suis', i. e. for his relations, was erected by the Sieneſe master *Antonio Federighi* by order of Pius II. in 1460. — The *Palazzo Pollini*, ascribed to *Peruzzi*, with frescoes by *Sodoma* (?):

Susanna, Scipio, Burning of Troy, Judgment of Paris. The *Palazzo Tolomei* (Pl. 20) was erected by *Tozzo* in 1205.

The *Fonte Fullonica*, near the *Palazzo Piccolomini*, was erected in 1249.

The early-Gothic *Fonte Branda* (Pl. 8), very picturesquely situated at the S. W. base of the hill of S. Domenico, dating from 1198, was praised by Dante (*Inferno* 30, 78), and the adjoining gate is named after it.

The *University* (Pl. 22) is in the *Via Ricasoli*, not far from the *Piazza Tolomei*. In the vestibule is the monument of the celebrated jurist *Niccolò Aringhieri* (1374), with a bas-relief representing the professor in the midst of his audience.

The *Library* (Pl. 6), in the spacious hall of the *Accademia degli Intronati*, is reputed the most ancient in Europe. (In the 17th cent. Siena possessed sixteen libraries, and in 1654 even one for women.) It contains 40,000 vols. and 5000 MSS.; among the latter, the \*Greek Gospels, formerly in the chapel of the imperial palace at Constantinople, of the 9th cent., magnificently bound and mounted in silver; \*Treatise on architecture by *Francesco di Giorgio*, with sketches and drawings by the author; Sketch-books of *Baldassare Peruzzi* and *Giuliano da Sangallo*.

The *Citadel*, constructed by the Grand-Duke Cosmo I., rises at the N. end of the town, adjoining *La Lizza*, the favourite promenade of the inhabitants, and occupies the site of a fortress founded by Charles V. in 1551.

On the *Porta Romana* (Pl. D, 6) is a fresco representing the Coronation of Mary, begun by *Taddeo Bartoli*, and completed by *Sano di Pietro*. About  $\frac{1}{3}$  M. from the gate is the church of the *Madonna degli Angeli*; in the choir, a Madonna with saints by *Raffaello da Firenze*, 1502.

\*Walk of  $\frac{1}{2}$  hr. by the road which turns to the r. outside the *Porta Camullia* (Pl. 13, 1) and skirts the town-walls to the *Porta Pispini* (Pl. D, 5). To the l., in the valley below, not far from the *Porta Ovile*, is the Gothic *Fonte Ovile*, very picturesquely situated. On the inner gate of the *Porta Pispini* (Pl. D, 5) is the Nativity, a fresco by *Sodoma*, nearly obliterated. — Charming view from the *Porta S. Marco* (Pl. A, 6).

About  $2\frac{1}{2}$  M. from Siena, beyond the railway-station, is situated the Franciscan monastery of *L'Osservanza*, built in 1423. In a chapel on the l. side of the church, the \*Coronation of Mary, a relief of the school of the *Robbia*; the two niches at the back of the high altar contain \*statues of Mary and the Archangel Gabriel, of the same school. *Pandolfo Petrucci*, who died in 1512, is buried here.

From Siena a pleasant drive of  $1\frac{1}{2}$  hr. may be taken to the neighbouring castle of \*BEL CARO, whence there is a splendid view of Siena and the surrounding country. On the ground-floor a frescoed ceiling, Judgment of Paris, by *B. Peruzzi*. The frescoes in the chapel by the same master have recently been ruined by restoration.

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FROM SIENA TO ORVIETO, 81 M. The train backs out of the station, passes Siena on the E. side, and then traverses the hills which form the watershed between the *Ombrone* and the valley of the *Chiana*. This district is one of the bleakest in Italy, the



chief features being grotesquely shaped hills of sand, and barren fissured mountains, interesting to the palæontologist alone. Six tunnels. Asciano, the first station, is reached in 1 hr. 5 min.

20 $\frac{1}{2}$  M. Stat. *Asciano*; village to the r., 1 $\frac{1}{2}$  M. from the railway, with several handsome churches.

BRANCH LINE TO GROSSETO (p. 10), the capital of the Maremma. This railway admits of a visit to Siena being combined with the journey to Rome through the Maremma. Distance 60 $\frac{1}{2}$  M. Two trains daily in connection with the trains from Siena, the first corresponding with the Maremma train to Leghorn, the second with that to Rome. The first station (8 M.; three trains daily) is *S. Giovanni d'Asso* (*Stella d'Oriente*, a poor inn), from which it is a walk of 1 $\frac{1}{2}$  hr. (to save time a guide had better be taken; one-horse cart may sometimes be obtained) to the dissolved Benedictine monastery of \**Monte Oliveto Maggiore* near *Chiusure*, with celebrated \*Frescoes by *Luca Signorelli* and *Sodoma*. Entrance to the monastery-court to the r. of the church. The r. wall, except the first picture (by *Sodoma*) and the last (by *Riccio*), was painted by *L. Signorelli*, the other three walls by *Sodoma*, of whom this is the earliest known and perhaps most important work. The scenes begin, on the wall opposite that painted by *Signorelli*, with the departure of St. Benedict from his father's house.

Next stations *Torrenieri*, and *Monte Amiata*, named after the mountain of that name (5589 ft.), the highest in Tuscany, which bounds the view towards the S. Then *S. Angelo e Cinigiano*. The line follows the r. bank of the *Orcia*, the S. affluent of the *Ombrone*, and crosses the latter.

32 $\frac{1}{2}$  M. *Monte Antico*. The line then follows the *Ombrone* as far as *Paganico*, where it quits the river and begins to tread its way among the hills. Stat. *Rocca Strada*, a village (1640 ft.) on the r.; then *Sticciano*. At —

53 M. *Montepescali* the line unites with the Maremma Railway, to the N. of Grosseto (p. 10).

24 $\frac{1}{2}$  M. Stat. *Rapollano*. The village, to the r., possesses baths which are frequented in July and August. The country becomes more attractive; several villages lie on the hills to the left.

32 $\frac{1}{2}$  M. Stat. *Lucignano*; the mediæval village lies on the hill to the left. The improving cultivation of the soil indicates the proximity of the charming valley of the *Chiana*. To the l. in the distance the chain of the Apennines is visible above Cortona.

36 M. Stat. *Sinalunga*, or *Asinalunga*; village on the r., where Garibaldi was captured on his march to Rome, 24th Sept. 1867.

From this point the traveller may proceed in 3 hrs. through the luxuriant *Valley of the Chiana* to *Cortona*, and thence by the *Trasimene Lake* to *Perugia* (see p. 41). This route is far more attractive than that by Chiusi; a visit to Cortona is also extremely interesting. An omnibus and other conveyances run to Cortona. On the way the traveller may visit the extensive and well-conducted farms (*fattorie*) of *Bettole*, *Fojano*, *Crete*, etc.

40 M. Stat. *Torrta*, beyond which Monte Pulciano becomes visible to the right.

44 M. Stat. *Monte Pulciano*. The picturesque town (2000 inhab.), with its mediæval walls, 6 M. from the station (omnibus in 1 $\frac{1}{2}$  hr., 1 $\frac{1}{2}$  fr.), lies conspicuously on the slope of a mountain (2074 ft.), and deserves a visit on account of its handsome buildings and fine situation. The principal church, *S. Biagio*, was erected by *Sangallo*. The *Palazzo Buccelli* contains Etruscan and Roman antiquities. The full-bodied wine

produced here enjoys a high reputation. The learned *Angelus Politianus*, the confidant of Lorenzo the Magnificent, and preceptor of his children, was born here in 1454 (d. at Florence 1494).

About 10½ M. from M. Pulciano is situated *Pienza*, birth-place of Pope Pius II. (Æneas Sylvius Piccolomini) and his nephew Pius III., both of whom embellished the town with handsome edifices, e. g. the extensive *Palazzo Piccolomini*. A visit to Pienza is strongly recommended to the student of early Renaissance architecture.

To the r. the *Monti di Cetona* become visible, with which *M. Amiata* (5589 ft.), the highest point of the Tuscan Apennines, is connected. To the l. extends the long *Lake of Monte Pulciano*; beyond, and connected with it by a canal, is the similar *Lake of Chiusi*. The exhalations from these lakes render the neighbourhood unhealthy in summer. 50 M. Stat. *Salcini*.

56 M. Stat. *Chiusi*; the town lies to the r., on the hill. Carriage (¼ hr.) 1 fr. for 1 pers.; to the r. of the road are the small catacombs of *S. Caterina*, to the l. a Roman tomb.

**Chiusi** (*Leon d'Oro*, a very poor inn, no fixed charges; the landlord offers Etruscan relics for sale at exorbitant prices; travellers are cautioned against making such purchases at Chiusi, where spurious 'antiquities' are largely manufactured), the ancient *Clusium*, one of the twelve Etruscan capitals, frequently mentioned in the wars against Rome, and as the headquarters of Porsenna, was fearfully devastated by malaria in the middle ages; but under the auspices of the grand-dukes of the House of Lorraine the *Val di Chiana* was gradually drained, and the town recovered from these disasters. It now numbers 3000 inhab. The walls are mediæval; a few relics of those of the Etruscan period may be distinguished near the cathedral, outside the *Porta delle Torri*. A walk thence round the town to the *Porta Romana* affords pleasing views of the S. portion of the Chiana Valley, *Città della Pieve*, the mountains of Cetona, to the N. the lakes of Chiusi and Montepulciano, and the latter town itself.

Under the town extends a labyrinth of subterranean passages, the precise object of which is unknown; but they are believed to have belonged to an elaborate system of drainage, as the ancient Etruscans are known to have excelled in works of this kind, and were indeed, in this respect, far in advance of many modern nations. The Etruscan tombs in the vicinity have yielded a rich spoil, consisting of vases, bronzes, mirrors, sarcophagi, and especially of cinerary urns, most of them of terracotta, a few of alabaster and travertine. A valuable collection of these antiquities has recently been formed in the \**Museo Etrusco*, where several polychromic urns are particularly interesting.

The *Cathedral* (*S. Mustiola*) consists almost entirely of fragments of ancient buildings; the eighteen columns of unequal thickness in the interior, and the tomb of *S. Mustiola* are derived

from a similar source. The sacristy contains a mass-book illuminated with admirable miniatures of the 15th cent., chiefly by artists of the Sienese school. The walls of the arcades in the cathedral square bear numerous Etruscan and Roman inscriptions.

The numerous ETRUSCAN TOMBS in the neighbourhood of Chiusi are shown by tickets procurable at the Municipio (1 fr.). The custodian who keeps the keys should be consulted as to the time required for exploring them (3—4 fr. per day; the services of all other guides should be declined). The tombs are situated in isolated mounds, at some distance from the town. Four of the larger compete, but without authority, for the honour of being the Mausoleum of Porsenna mentioned by Pliny and Varro. The most interesting are: the *Deposito del Poggio Gajelli*, 3 M. to the N.E. of the town, much damaged; *Deposito del Granduca*, 2 M.; *Deposito della Scimia*, 2 M. to the N.E., with mural painting representing warlike contests; *Deposito de' Dei*, 2 M. (now filled up), and *Deposito delle Monache*, 1½ M. to the N.W.; *Deposito del Colle*, with mural paintings, 1 M. to the S.E. — The *Tombs of the Early Christians* (near S. Caterina and S. Mustiola) may be glanced at in passing.

To the S.W. of Chiusi, a drive of 1¼ hr., lies the small town of **Cetona**, where the *Pal. Terrosi* contains a small collection of antiquities found in the neighbourhood (visitors admitted on sending in their cards): beautiful polychromic and richly gilded vases; \*tooth of an elephant with archaic reliefs in the Asiatic style, representing in the upper section Ulysses under the ram and his ship left in the harbour of the island of the Cyclopes, to which several of his companions who have escaped from the cavern of Polyphemus are hastening. At the back of the palazzo is a picturesque park.

From Chiusi to Perugia, see R. 6.

The RAILWAY proceeds through the Chiana Valley to (67 M.) stat. *Carnaiola*, or *Ficulle*; village 3 M. distant, on the hill to the left. The line next follows the valley of the *Paglia*, an impetuous tributary of the Tiber, which causes great damage in rainy seasons. The formation here consists of tertiary sandstone, while at Orvieto the volcanic district begins, of which the central point is the lake of Bolsena (p. 34).

81 M. Stat. *Orvieto*, at the base of the hill occupied by the town, to which a winding road ascends (omnibus 1 fr.).

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**Orvieto** (*Albergo delle Belle Arti*, formerly complained of, now improved, R. 2 fr.; *Aquila Bianca*, unpretending; \**Agostino Valentini*, Via S. Andrea; charges in each case according to bargain) is a small town and episcopal residence, situated on an isolated tufa rock, 735 ft. above the *Paglia*, 1165 ft. above the sea-level, the *Urbibentum* of Procopius, called *Urbs Vetus* in the 8th cent., whence its name. In the middle ages it was

a stronghold of the Guelphs and often afforded an asylum to the popes.

The \***CATHEDRAL**, one of the most magnificent specimens of Italian Gothic, consists, like those of Florence and Siena, of alternate courses of black and white marble. The façade is richly decorated with mosaic and sculptures, the interior with frescoes and statuary of the 16th century. Founded in consequence of the 'Miracle of Bolsena' (comp. p. 34), the first stone was laid by Pope Nicholas IV. in 1290, and the edifice was begun by *Lorenzo Maitani*, and continued till the end of the 16th century. The \***FAÇADE**, begun in 1310, is said to be the largest and most gorgeous 'polychromic' structure in existence. The lower parts of the pillars are adorned with \***bas-reliefs** by *Giovanni Pisano* (?), *Andrea*, and other pupils of Niccolò Pisano, representing scriptural scenes: 1st pillar l., from the Creation down to Tubalcain; 2nd, Abraham, genealogy of the Virgin; 3rd, History of Christ and Mary; 4th, Last Judgment with Paradise and Hell; above are the bronze emblems of the Four Evangelists. Above the principal portal a Madonna under a canopy, in bronze. Above the doors and in the three pointed pediments are \***Mosaics** on a golden ground, of various periods (14th—19th cent.): Annunciation, Nuptials of the Virgin, Baptism of Christ, Coronation of the Virgin.

The **Interior**, constructed of black basalt and greyish-yellow limestone (from quarries in the vicinity), is in the form of a Latin cross, 97 yds. long, 35 yds. wide, and 111 ft. high. Windows pointed, upper parts filled with stained glass. The **NAVE** is separated from the aisles by six arches supported by columns, above which is a gallery adorned with rich carving. The framework of the roof is visible, and was formerly richly ornamented. At the sides of the principal entrance, r. St. Sebastian by *Scalza*, l. St. Pellegrino. Immediately to the l., a fresco of the \***Madonna and St. Catherine**, by *Gentile da Fabriano*. Before this stands a marble \***font**, the lower part by *Luca di Giovanni* (1390), the upper by *Sano di Matteo* (1407). In front of the columns the statues of the Twelve Apostles, by *Mosca*, *Scalza*, *Toti*, *Giovanni da Bologna*, and other masters. On the high altar the \***Annunziata** and Archangel, by *Mocchi*. In the **CHOIR**, frescoes from the life of the Virgin by *Ugolino d'Ilario* and *Pietro di Puccio*; tarsia (inlaid wood-work) by artists of Siena of the 14th cent.; altars on either side with \***reliefs** in marble: l. Visitation of Mary, executed by *Moschino* when 15 years of age; from designs by *Sammicheli* of Verona; r. Adoration of the Magi, by *Mosca*.

In the **S. AISLE** the *Chapel of the Madonna di S. Brizio*, with a miraculous image of the Virgin and a Pietà by *Ippolito Scalza*. The \***Frescoes** here, by *Luca Signorelli* (1499) and *Fra Angelico da Fiesole*, (1447) are celebrated. On the ceiling: Christ as Judge, and prophets, by *Fra Angelico*; apostles, 'signa judicii', patriarchs and doctors, virgins and martyrs, by *Luca Signorelli*, partly from the drawings of Fiesole. The pictures on the walls are entirely by *Signorelli*. On the wall of the entrance: Prediction of the end of the world by Sibyls and prophets, rain of fire; on the window-wall: Summons to Judgment, archangels beneath. On the l.: Arrival of Antichrist (in the corner portraits of Luca Signorelli and Fra Angelico) and Paradise; r. Last Judgment and Hell. (These admirable frescoes of Signorelli bear no mean comparison with those of Michael Angelo in the Sistine chapel at Rome.) Below these pictures are: r. the portraits of Cicero, Ovid, and Horace, l. Seneca, Dante, and Virgil, surrounded by medallions representing scenes from their works. On the r. wall, in a niche behind the Pietà of



Scalza: \*Entombment of Christ by *Signorelli*. — Opposite, in the N. AISLE, is the \**Cappella del Corporale*, containing a large silver shrine (400 lbs. in weight) by *Ugolino di Vieri* of Siena, 1338, with brilliant enamel representing the Passion and the 'Miracle of Bolsena' (p. 34). Modernised frescoes representing the 'Miracle' by *Ugolino*. Altar on the l., Madonna by *Filippo Memmi*.

Opposite the cathedral, No. 39, is the \**Opera del Duomo* (if closed, apply to the sacristan of the cathedral). In a room on the first storey are preserved: \*Designs on parchment for the façade of the cathedral and for a pulpit which was never completed; beautifully carved reading-desk; a precious \*Reliquary by *Ugolino da Siena*; a \*Magdalene by *L. Signorelli* (1504); two specimen-frescoes by *Signorelli*, portraits, one of himself; \*Madonna by *Giov. Pisano*, the colouring in excellent preservation; a number of polychromic Etruscan terracottas. — The *Conte Faina*, opposite the cathedral, possesses a collection of Etruscan antiquities.

*S. Giovenale* (if closed, visitors knock at a door to the r. of the façade), a basilica with nave and aisles, open roof, and remains of old paintings (1312 and 1399).

*S. Domenico* contains, in the S. transept, the monument of Cardinal di Brago, by *Arnolfo*, 1282.

Near the dilapidated *Fortress* is a celebrated fountain, \**Il Pozzo di S. Patrizio*, begun in 1527 by *Sangallo*, completed in 1540 by *Mosca*, partly hewn in the tufa rock, and partly built of masonry. The descent to it is by one of the two flights of 250 steps each (fee  $\frac{1}{2}$ —1 fr.). Near the fountain a fine view is obtained of the valley of the Tiber and the Umbrian Mts. The *Palazzo Comunale* and several towers have a mediæval appearance.

FROM ORVIETO TO ROME, 79 M. The line follows the course of the *Paglia* down to its influx into the Tiber, crosses the latter, and descends on its l. bank.

26 M. *Orte* (p. 63) is the junction of our line with that from Florence and Perugia. Change of carriages. From this point to Rome 53 M., see p. 63.

Rome, see p. 81.

#### HIGH-ROAD FROM ORVIETO TO ROME BY VITERBO.

No regular public conveyance; carriage about 40 fr. — Carriage from Orvieto to Viterbo about 20, to Orte 25 fr. — Diligence between Viterbo and Orte daily, in correspondence with the afternoon train.

The road (to Montefiascone 19 M.) traverses a somewhat dreary district on the E. side of the Lake of Bolsena, which is generally concealed from view by the surrounding crater-wall.

About 14 M. from Orvieto a road to the l. leads to ( $4\frac{3}{4}$  M.) *Bagnorea*, situated on a hill surrounded by ravines, the ancient *Balneum Regis*. The modern village is connected by a narrow strip of land with the older *Civita*, which, owing to the gradual erosion of the earth, is threatened with slow but certain destruction. The situation of the village is peculiar and picturesque, and very interesting to geologists.

A far more interesting route than the above is that by Bolsena, about  $2\frac{1}{2}$  M. longer. From the main-road the traveller diverges to the r. and descends to the lake, the vast crater of an extinct volcano which formed the central point of a wide sphere of volcanic agency extending as far as Orvieto.

The *Lake of Bolsena*, the ancient *Lacus Vulsiniensis*, 994 ft. above the sea-level, is a circular sheet of water, 28 M. in circumference, and abounding in fish (its eels are mentioned by Dante, *Purg.* 24, 24). The banks, especially on the W. side, are bleak and deserted, owing to the malaria confined in the basin of the lake, which is not easily dispelled by the wind. The monotony of the surface is relieved by the two picturesque islands, *Bisentina* and the rocky *Martana*. On the latter Amalasuntha, Queen of the Goths, the only daughter of Theodoric the Great, was imprisoned in 534, and afterwards strangled whilst bathing, by order of her cousin Theodatus, whom she had elevated to the rank of co-regent. The church in the island of Bisentina (formerly a monastery, now private property) was erected by the Farnese family and embellished by the Caracci. It contains the relics of St. Christina, a native of Bolsena.

**Bolsena** (*Hotel* in the Piazza) is a small town situated below the Roman *Volsinii*, the birthplace of Sejanus, the favourite of Tiberius. It was one of the twelve capitals of the Etruscan League, and after various vicissitudes was at length conquered and destroyed by the Romans. The spoil is said to have included 2000 statues. Its wealth has been proved by the discovery, in the vicinity, of numerous vases, trinkets, statues, etc., among which was the statue of an orator, termed 'l'Arringatore', now in the museum at Florence. The present town contains inscriptions, columns, and sculptures of the Roman municipium which replaced the Etruscan city. The ancient site is reached in a few minutes by an antique causeway of basalt. Among the ruins is an amphitheatre, worthy of special attention, now converted into a vegetable-garden. Beautiful views of the lake.

The façade of the church of *S. Cristina* is embellished with ancient relics and a sarcophagus with the triumph of Bacchus.

The '*Miracle of Bolsena*', the subject of a celebrated picture by Raphael in the Vatican, occurred in 1263. A Bohemian priest, who was somewhat sceptical as to the doctrine of transubstantiation, was convinced of its truth by the miraculous appearance of drops of blood on the host which he had just consecrated. In commemoration of this, Pope Urban IV., then present in Orvieto, instituted the festival of Corpus Christi and projected the erection of the superb cathedral (p. 32).

From Bolsena the road ascends towards the S. on the bank of the lake, through woods, to (6 M.) —

**Montefiascone** (*Aquila Nera*, outside the gate), a town with 2600 inhab., situated 2015 ft. above the sea-level. The uncompleted cathedral of *S. Margareta*, with an octagonal dome, was

one of the earliest works of *Sammicheli*. Near the gate, on the road to Viterbo, is \**S. Flaviano*, a church of 1030, restored by Urban IV. in 1262, in the Gothic and circular styles combined. The subterranean chapel contains the \*tomb of the Canon *Johannes Fugger* of Augsburg, with the inscription:

*Est, Est, Est. Propter nimium est,  
Johannes de Fuc., D. meus, mortuus est.*

It is recorded of this ecclesiastic that, when travelling, he directed his valet to precede him and to inscribe the word 'Est' on the doors of the hostelries where the best wine was to be had. On the door of the inn at Montefiascone the 'Est' was written three times, and the good canon relished the wine here so highly that he never got any farther. The best muscatel of the district is still known as *Est Est*, and may be procured for 1 fr. per 'flaschetto'.

The traveller should not omit to ascend into the town for the sake of the magnificent view: N. the lake of Bolsena as far as the chain of M. Amiata, E. the Umbrian Apennines, S. as far as the Ciminian forest, W. as far as the sea. The extensive plain of ancient Etruria with its numerous villages may be surveyed from this point; and it has therefore been reasonably conjectured that the celebrated *Fanum Voltumnae*, the most sacred shrine of the Etruscans, once stood here.

The old road from Siena to Rome, little used since the construction of the railway, leads by *Torrenieri*, *Radicoferani*, *Acquapendente*, *S. Lorenzo*, *Bolsena*, and *Montefiascone*, where it unites with that above described. From Siena to Montefiascone is a distance of 84 M. — *Monte Amiata* is sometimes ascended from Radicoferani. The route is picturesque, but in other respects uninteresting.

FROM MONTEFIASCONI TO VITERBO (14 M.) the road traverses the somewhat bleak and unattractive plain between the *Ciminian Forest* and the Lake of Bolsena. Midway, near the *Osteria della Fontanella*, part of the ancient *Via Cassia* lies to the right. About  $2\frac{1}{2}$  M. farther,  $\frac{3}{4}$  M. to the l. of the road, are situated the ruins of *Ferento*, the Etruscan *Ferentinum*, birthplace of the Emperor Otho. In the 11th cent. it was destroyed by the inhabitants of Viterbo on account of its heretical tendencies, for the Ferentines represented the Saviour on the cross with open eyes, instead of closed, as was thought more orthodox. Such at least is the account of the chroniclers. Among the extensive mediæval, Roman, and Etruscan remains, a *Theatre* of peculiar and primitive construction, with later additions, deserves special notice.

About 3 M. farther is situated *Bulicame*, a warm sulphureous spring, mentioned by Dante (*Inferno*, 14, 79), still used for baths.

**Viterbo** (*Tre Re*, *Angelo*, both in the Piazza; rooms also at the large café), situated in the plain on the N. side of the

Ciminian Forest, 1211 ft. above the sea-level, was the central point of the extensive grant called the 'patrimony of St. Peter', made by the Countess Matilda of Tuscia to the papal see, and is frequently mentioned in history as a residence of the popes, and as the scene of the papal elections in the 13th century. The town, an episcopal residence with 14,000 inhab., surrounded by ancient Lombard walls and towers, is termed by old Italian authors the 'city of handsome fountains and beautiful women', but its objects of interest need not detain the traveller long.

The *Cathedral of S. Lorenzo*, occupying the site of a temple of Hercules, contains the tombs of the Popes John XXI., Alexander IV., and Clement IV., and in the sacristy a Madonna with four saints by *Lorenzo di Viterbo*. At the high-altar of this church, in 1279, Count Guido de Montfort, the partisan of Charles of Anjou, assassinated Henry, son of Count Richard of Cornwall, King of the Germans and brother of Henry III., in order thereby to avenge the death of his father who had fallen at the battle of Evesham in 1265 when fighting against Henry III. Dante mentions this deed and places the assassin in the seventh region of hell (*Inferno* 12, 120). In front of the church is the spot where in July, 1155, Pope Hadrian IV. (Nicholas Breakspear, an Englishman) compelled the Emperor Frederick I., 'as his vassal, to hold his stirrup. Adjacent is the dilapidated *Episcopal Palace* of the 13th cent., in which, by order of Charles of Anjou, the Conclave elected Gregory X. pope in 1271, John XXI. in 1276, and Martin IV. in 1281.

The church and monastery of *S. Rosa* contain the blackened mummy of that saint, who was born here in the 13th century. She urged the people to rise against the Emp. Frederick II., was expelled by the Ghibellini, and after the death of the emperor returned in triumph to Viterbo.

*S. Francesco*, a Gothic church, contains in the N. transept a \*Descent from the Cross by *Sebastiano del Piombo* (design by Michael Angelo) and (r.) the \*Tomb of Adrian V. (de' Fieschi of Genoa, elected 11th July, died 16th Aug., 1276, at Viterbo), with recumbent effigy.

*S. Maria della Verità* contains the Espousals of the Virgin, with numerous portraits introduced as characters, a \*fresco by *Lorenzo di Giacomo* of Viterbo (1469). Fine monastery-court.

In front of the \**Palazzo Pubblico* is a Roman sarcophagus with the Hunt of Meleager, bearing an inscription in memory of the beautiful *Galiana* (1138), on whose account, like Helen of old, a war was once kindled between Rome and Viterbo, in which the latter was victorious. The *Court* contains an elegant *Fountain* and five large Etruscan sarcophagi with figures and inscriptions. In the *Museum* are Etruscan and Roman antiquities and paintings; also the 'decree of Desiderius, king of the Lom-



bards', and the *Tabula Cibellaria*, forgeries of the notorious *Annius* of Viterbo, a Dominican of the monastery outside the *Porta Romana*, who died at Rome in 1502.

The *Fontana Grande* in the market-place, begun in 1206, and the fountain in the *Piazza della Rocca*, of 1566, ascribed to *Vignola*, are also worthy of notice.

EXCURSIONS. Several expeditions through picturesque scenery, and interesting to antiquarians, may be made from Viterbo to the surrounding ruins of ancient *Etruscan Cities*. The farther the traveller deviates from the main route, the more miserable do the inns become. The principal places can be reached by carriage, but some of the excursions must be performed on horseback or on foot.

The volcanic nature of the district, indicated by the profound ravines and fissures of the rock, and the dreary desolation which prevails, combined with the proximity of the graves of 2000 years' antiquity, impart an impressive sadness to the scene.

**Castel d'Asso**, popularly known as *Castellaccio*,  $4\frac{3}{4}$  M. to the W. of Viterbo, may be visited by carriage (one-horse carr. there and back 5 fr., fee 1 fr.) or on foot (guide necessary; lights should not be forgotten by those who intend to explore the tombs). Passing the *Bulicame*, the road traverses a moor and leads to the valley, which contains a succession of *Etruscan Tombs*, hewn in the rock. The fronts of these are architecturally designed, and bear some resemblance to the rock-tombs of Egypt. The numerous inscriptions in an enigmatical language have defied all the efforts of modern research. On the opposite hill, the picturesque ruins of a mediæval castle; scanty remains of an ancient village, probably the *Castellum Axia* of Cicero.

The traveller may from this point proceed to *Vetralla*,  $9\frac{1}{2}$  M. to the S. W. of Viterbo (diligence), situated near the Roman *Forum Cassii*. At *Vetralla* the road from Viterbo divides: that to the S. E. leads by (14 M.) *Sutri* to *Monterosi* (see p. 38); that to the W. by *Monte Romano* to *Corneto* (diligence on certain days), see p. 11.

From *Vetralla* a bridle-path, traversing a bleak moor, leads in  $1\frac{1}{2}$  hr. to the \*Necropolis of *Norchia* (with guide), similar to that of *Castel d'Asso*, but more imposing. Two of the tombs manifest a bias to the Hellenic style. Adjacent are the picturesque ruins of a Lombard church. In the 9th cent. the village was named *Orcle*, but the ancient name is unknown.

A similar locality is *Bieda*, the ancient *Blera*, a miserable village,  $4\frac{1}{2}$  M. from *Vetralla*, with rock-tombs and two ancient bridges. Scenery very imposing.

*Toscanello*, see p. 13.

Interesting excursions may also be made to the E. into the *Valley of the Tiber*. A visit is recommended to the Dominican monastery of the *Madonna della Quercia*,  $13\frac{1}{4}$  M. from Viterbo, designed by Bramante, with handsome quadrangles. About  $13\frac{1}{4}$  M. farther is *Bagnaia* with the deserted *Villa Lante*. A visit to the monastery and the villa occupies about 3 hrs. — Distance from Viterbo by *Madonna della Quercia* and *Bagnaia* to *Bomarzo*  $11\frac{1}{2}$  M. — The route by *Ferento* (p. 35) and *Le Grotte* is more interesting and not much longer; from the latter a guide necessary. Driving is not practicable on either route.

**Bomarzo** is a village most picturesquely perched on a precipitous rock near the *Tiber*, opposite which lay the ancient *Polimartium*, where important excavations have been made. From *Bomarzo* to *Orte* a beautiful route of  $9\frac{1}{2}$  M., on which, near *Bassano*, is situated the small *Laghetto di Bassano*, the *Lacus Vadimonis*, celebrated in ancient history for the signal victories of the Romans over the Etruscans, B. C. 309 and 283, and described, with its floating islands, by the younger Pliny (Epist. 8, 20). It is now greatly reduced in extent.

From Viterbo to *Orte* (p. 63) diligence daily to meet the afternoon train.

From Viterbo the ancient *Mons Ciminus*, now generally called the *Monte di Viterbo*, is slowly ascended. The culminating point (2848 ft.) of the road is attained in  $1\frac{1}{2}$ —2 hrs. at the post-station *l'Imposta*, while the summit of the mountain is 3460 ft. above the sea-level. These wooded heights, now clothed with heath and brushwood, intermingled occasionally with oaks and chestnuts, were regarded as an insuperable barrier for the protection of central Etruria, until the Consul Q. Fabius, B. C. 308, successfully traversed them and signally vanquished the Etruscans. The road is lonely, and piquets of carabinieri, whose duty is to watch over the public safety, are encountered at intervals. The culminating point commands an admirable \*survey of the plain towards the N., as far as the chain of Cetona and M. Amiata, and W. as far as the sea. A more imposing view is soon disclosed, towards the S., of the vast Campagna di Roma; E. the long chain of the Umbrian and Sabine Apennines as far as Palestrina and the Alban Mts.; then the sinuous course of the Tiber and the isolated Soracte, and, in clear weather, the dome of St. Peter's and the distant Volscian Mts. Below lies the small, round *Lago di Vico*, the *Lacus Ciminus* (1703 ft.), an extinct crater surrounded by woods, the E. bank of which is skirted by the road. This entire range is of volcanic origin. In the centre of the ancient crater rises the beautifully wooded *Monte Venere* (2897 ft.). According to an ancient tradition, a town, submerged by the lake, may still be distinguished beneath the surface.

Midway between l'Imposta and Ronciglione a path to the l. leads through a beautiful wood to ( $1\frac{1}{2}$  M.) the château of \**Caprarola*, of pentagonal form, surrounded by a rampart and fosse, erected by *Vignola* for Cardinal Alexander Farnese, nephew of Paul III. (1534—49). The saloons and other apartments are adorned with frescoes of scenes from the history of the Farnese family, allegories, etc., by *Federigo*, *Ottaviano* and *Taddeo Zuccherò*, *Tempesta*, and *Vignola*. A magnificent prospect is enjoyed from the upper terrace of the *Palazzuolo*, a tasteful structure by *Vignola*, situated in the grounds.

At the S. E. end of the lake lies the miserable village of *Vico*, beyond which we soon reach *Ronciglione* (Posta, Aquila Nera, both good), a beautifully situated little town, with a ruined castle on the height (1369 ft. above the sea-level), on the margin of the extensive *Campagna di Roma*, a plain stretching from this point to the S. as far as the promontory of Circeii near Terracina, E. to the Sabine Apennines, and W. as far as the sea.

From Ronciglione to *Monterosi* by the high road is a distance of 8 M., by *Sutri*  $11\frac{1}{4}$  M. longer.

*Sutri*, the ancient Etruscan *Sutrium*, frequently mentioned in history as the ally of Rome in the wars against the Etruscans, from whom it was wrested by Camillus, B. C. 389 (*Claustra Etruriæ*), and converted into a Roman colony in 383, is most picturesquely situated on an isolated volcanic ridge. The deep ravine contains numerous Etruscan tombs, and, on the S. side, fragments of the ancient walls. Three of the five gates are ancient, two towards the S., and the *Porta Furia* on the N. side

(said to be so named because once entered by M. Furius Camillus), now built up. Outside the Porta Romana at the foot of an eminence, near the Villa Savorelli and shaded by dense forest, is situated an admirably preserved \**Amphitheatre*, hewn in the rock, dating from Augustus, erroneously regarded by some as Etruscan (axes 55 and 44 yds. respectively). The rocks above contain numerous tomb-chambers, one of which has been converted into a 'church', where, according to the various local traditions, the early Christians used to celebrate divine service. A legend attaching to the *Grotta d'Orlando*, near the town, describes it as the birthplace of the celebrated paladin of Charlemagne.

A bridle-path leads in 2 hrs. from Sutri to the *Lake of Bracciano* and *Trevignano* (p. 333).

FROM MONTEROSI TO ROME (23 M.). The road almost exactly coincides with the ancient *Via Cassia*, which led by Sutri, Bolsena, and Chiusi to Florence. *Sette Vene*, an \*inn 3 M. beyond Monterosi, is recommended in preference to the latter as a halting-place. About 3 M. farther the brink of the crater is attained in which the somewhat unhealthy village of *Baccano* (\*Posta) lies; in the vicinity is a mephitic pond; to the W. lie the two small lakes of *Stracciaccappa* and *Martignano* (*Lacus Alsietinus*). Traces of ancient drains (emissarii) are distinguished on the l. side of the road. Immediately beyond Baccano the road ascends and traverses the S. extremity of the crater, whence (or better from one of the hills to the l., 1010 ft.) in favourable weather a beautiful panorama of Rome and its environs is enjoyed. Towards the E. are the chain of the Umbrian and Sabine Apennines, snow-clad in winter and spring, and the Tiber winding through the plain; from a lower point of the road appears the summit of Monte Gennaro, the ancient *Lucretilis*, with the heights of Monticelli and Sant' Angelo at its base; more towards the S., the opening whence the Anio issues, with Tivoli, and still more distant the precipitous rocks on which *Palestrina*, the ancient *Præneste*, stands. The broad plain of the valley of the Sacco extends between the Apennines and the Volscian range. Nearer the spectator are the Alban Mts., now Monte Cavo, and the towns of Frascati, Marino, and Castel Gandolfo. The dome of St. Peter's, appearing above the low ridge of Monte Mario, is all that is visible of Rome.

The road descends gradually to the *Osteria del Fosso*, on the brink of a ravine through which flows a branch of the *Cremera* (now *Valchetta*), a river celebrated as the scene of the defeat of the three hundred Fabii by the Veientes, B. C. 477. The slope, which is skirted on the l., was the site of *Veii*, once the rival of Rome, but conquered by Camillus in 396. The precise site is not visible from this side (see p. 330).

*La Storta* (568 ft.), last post-station before Rome is reached. The Campagna retains its bleak aspect, relieved only by an occasional dilapidated tower of the middle ages, the remains of a Roman tomb, or a miserable farm-house, and betrays no symptom of the proximity of the ancient capital of the world, until after an angle at the 7th milestone the dome of St. Peter's and the castle of

S. Angelo become distinctly visible. To the r. Monte Mario, clothed with cypresses; opposite the traveller the heights of Frascati and Albano, to the l. the plain of the Tiber, beyond it the Sabine Mts. Between the 5th and 4th milestones, to the r. of the road, on a dilapidated pedestal (378 ft.), stands a sarcophagus with a long inscription, commonly called, although without the slightest authority, the *Tomb of Nero*. The inscription (at the back, facing the line of the ancient road) expressly records that it was erected by *Vibia Maria Maxima* (probably about the close of the 2nd cent. after Christ) to the memory of her father P. Vibius Marianus and her mother Regina Maxima.

We now enter the pleasant valley of the *Acqua Traversa* (ancient *Tutia*), in which Hannibal encamped when retreating from Rome, traverse a height with villas and farm-houses, and descend to the tawny *Tiber* (29 ft.). The river is crossed by the *Ponte Molle*, which occupies the site of the ancient *Pons Milvius*, or *Mulvius*, constructed B. C. 109 by the Censor M. Æmilius Scaurus. Here, in the night of 3rd Dec., B.C. 63, Cicero caused the emissaries of the Allobrogi, who were in league with Catiline, to be captured. Here, too, on 27th Oct., A.D. 312, Maxentius, who had been defeated at Saxa Rubra by Constantine under the auspices of the labarum, or sign of the cross, was thrown into the river and drowned. The present bridge was almost entirely rebuilt in 1815 under Pius VII., and embellished with statues of Christ and John the Baptist by *Mocchi*, and a kind of triumphal arch. In May, 1849, one of the arches was blown up, but soon afterwards restored. Beyond the bridge, on the l., stands a chapel erected by Pius II. on the spot where he met the procession with the head of St. Andrew, which was brought from the Peloponnesus in 1462. The road, now straight and tedious, and flanked by garden-walls, leads to the *Porta del Popolo* at Rome (p. 81).

## 6. From Siena to Perugia (*and Rome*) by Chiusi.

This is a pleasant land-route between Florence and Rome, as it combines Siena (and Orvieto if the traveller pleases) with Perugia and a tour through Umbria (R. 7). Part of this route must be performed by diligence, but it affords the traveller an opportunity of visiting the most interesting towns of Central Italy. The country is admirably cultivated and produces a very different impression from the bleak and melancholy route from Orvieto to Rome. Inns generally good.

On the arrival of the train from Siena and Florence at Chiusi a diligence starts from the station at 1. 25 p. m. for Perugia, arriving there in 7 hrs. and departing again on the following morning. When necessary two diligences run daily (enquiry should be made at the railway-station at Siena). Fares: interior 8, coupé 9 fr.; 35 lbs. of luggage free; for overweight 15 c. per lb.

Ascending from the valley of the *Chiana*, we reach (1 hr.) **Città della Pieve**, where horses are changed, a loftily situated town (1666 ft.), the birthplace of *Pietro Vannucci* in 1446, surnamed *Il*



*Perugino* from having founded a new school of painting at Perugia. He was the master of Raphael, and died at Perugia in 1524. His native place possesses several of his works. Thus in the oratory *de' Disciplinati*, or *S. Maria dei Bianchi*, the \*Adoration of the Magi. Two letters from the artist at Perugia are shown relative to the price of this fresco, reducing it from 200 to 75 ducats. The remains of the Crucifixion, another fresco by *Perugino*, are still seen in the church of the *Servites* (outside the gate, towards Orvieto); in the cathedral (interior modernised) the Baptism (1st chap. 1.) and \*Madonna with saints (Peter, Paul, Gervasius, and Protasius) in the choir, date 1513. In the church of *S. Antonio* a picture of St. Antony with S. Paulus Eremita and S. Marcellus, all by *Pietro Perugino*.

The road intersects the chain of hills which separate the Chiana Valley from the Tiber, passes through extensive woods, and commands fine views of the Chiana Valley, and, in some places, of the Trasimene Lake towards the N. At the small village of *Tavernelle* (midway) horses are again changed. To the l. on the height is the much-frequented shrine of the *Madonna di Mongiovinio*. The diligence is now slowly dragged up to Perugia with the aid of oxen.

The far more picturesque route from *Sinalunga* to Perugia by *Cortona* and the Trasimene Lake requires an additional half-day, see p. 29.

**Perugia**, and thence by Spoleto to Rome, see pp. 48 and follg.

## 7. From Florence to Rome by Arezzo, Perugia, and Foligno.

232 M. RAILWAY. Express in 10 hrs.; fares 43 fr., 29 fr. 85 c. — Ordinary trains in 14 hrs.; fares 39 fr. 15, 26 fr. 90, 18 fr. 70 c.

This is the most interesting, shortest, and cheapest route from Florence to Rome; but 4—5 days should be devoted to the journey in order that the principal points of interest may be visited. 1st, *Arezzo* and *Cortona*; 2nd, *Perugia*; 3rd, *Assisi* and *Spoleto*; 4th, *Terni* and the waterfalls, and in the evening to *Rome*; but this is reckoning very closely, and Spello and Foligno are omitted.

### FROM FLORENCE TO AREZZO AND CORTONA.

RAILWAY to *Arezzo* (55 M.) in  $2\frac{1}{2}$ — $3\frac{1}{4}$  hrs.; express fares 9 fr. 80, 6 fr. 90 c.; ordinary 9 fr. 35, 6 fr. 40, 4 fr. 45 c. — From Florence to *Cortona* (93 M.) in 4 hrs.; fares 12 fr. 85, 8 fr. 40, 7 fr. 80 c. — Those who wish to see Arezzo and Cortona and arrive at Perugia in one day, had better leave Florence in the evening for Arezzo and pass the night there.

From the central station near S. Maria Novella the train describes a circuit round the town to the *Porta S. Croce*, where travellers who reside in that neighbourhood may join it. The line intersects the valley of Florence on the N. bank of the Arno; the valley contracts; Fiesole on the height to the l. long remains visible.  $7\frac{1}{2}$  M. Stat. *Compiobbi*. The surrounding heights are

barren, the slopes and valley well cultivated; to the l. is seen the mountain chain of the Pratomagno, on which the monastery of Vallombrosa lies, and which bounds the upper valley of the Arno. 12 $\frac{1}{2}$  M. Stat. *Pontassieve*, at the influx of the *Sieve* into the Arno. From the valley of the Sieve mountain-passes cross the Apennines to Forlì and Faenza. From this point Vallombrosa and the Casentino, or upper valley of the Arno, are usually visited. In crossing the Sieve the train commands a beautiful glimpse of the valley to the l.; farther on, a small tunnel is passed through. The line crosses to the l. bank of the Arno; beautiful view to the r. and l. as the bridge is crossed. The valley contracts. 17 $\frac{1}{2}$  M. Stat. *Rignano*. The fortress of *Incisa* is a conspicuous object from a distance. The train passes through another tunnel and reaches (22 M.) stat. *Incisa*. Here the river forces its way through the limestone rock, whence the name of the village. 25 M. Stat. *Figline*. In the environs, and also near Montevarchi and in the plain of Arezzo, bones of the elephant, rhinoceros, mastodon, hippopotamus, hyæna, tiger, bear, etc. have frequently been discovered, often erroneously supposed to be remains of Carthaginian elephants of the train of Hannibal. Collections at Florence, Montevarchi, and Arezzo.

30 M. Stat. *S. Giovanni*, a small town to the l., where the celebrated painter *Masaccio* was born in 1402 (d. at Florence, 1443); also *Giovanni da S. Giovanni*, one of the best fresco-painters of the 17th century. Pictures by the latter in the *Cathedral*: Beheading of John the Baptist, Annunciation, etc. The chapel to the r. of the high-altar in the church of *S. Lorenzo* contains a Madonna formerly attributed to *Masaccio*.

34 M. Stat. *Montevarchi* (Locanda d'Italia, in the main street, 'Per gli Ortaggi'), a small town with 9500 inhab. The loggia of the principal church in the piazza is embellished with a richly sculptured terracotta-relief by *della Robbia*. Opposite is the house of *Benedetto Varchi*, the Florentine historian and independent favourite of Cosmo.

Views as far as Arezzo on the left. The train ascends, passing through four tunnels, to (39 M.) stat. *Bucine*; the village is close to the line on a hill to the right. Four more tunnels follow in rapid succession; r. and l. large embankments, often supported by walls. Stations (42 M.) *Laterina* and (45 M.) *Ponticino*, beyond which the train gradually ascends to the level of Arezzo, which is visible to the l. in the distance. 55 M. *Arezzo*.

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**Arezzo** (*Inghilterra*, *Victoria*, both in the Via Cavour, R. 2—2 $\frac{1}{2}$  fr.; *Café Italia*, Corso; *dei Constanti*, Via Cavour), the ancient *Arretium*, the seat of a bishop and a prefect, is a clean and pleasant town with 10,000 inhab., in a beautiful and fertile district (780 ft.), abounding in historical reminiscences.

*Arretium* was one of the most powerful of the twelve confederate cities of Etruria, and (like Cortona and Perugia) concluded peace with the Romans in the great war of B. C. 310, after which it continued to be an ally of Rome. In 187 the Consul C. Flaminius constructed the *Via Flaminia* from Arretium to Bononia (Bologna), of which traces are still distinguishable. In the civil war Arretium was destroyed by Sulla, but was subsequently colonised (*Colonia Fidens Julia Arretium*) and again prospered. Its manufactures were red earthenware vases of superior quality, and weapons. The town suffered greatly from the Goths and the Lombards, and at a later date from the party-struggles of the Guelphs and Ghibellines. In the 14th cent. it was for a time subjected to the dominion of the Tarlati, and in 1337 temporarily, and in the 16th cent. under Cosmo I. finally to that of Florence. In 1799 an insurrection against the French which broke out here was sanguinarily quelled.

*C. Cilnius Maecenas*, the friend of Augustus and patron of Virgil and Horace, a scion of the ancient and originally royal family of the Cilnii, was born here. *Petrarch*, *Vasari*, *Cesalpini* the botanist, *Spinello Aretino* the painter, *Pietro Aretino* the satirist, *Guido Aretino* founder of the modern school of music, *Leonardo Aretino* historian of Florence, *Margaritone* painter and sculptor of the 13th cent., Count *Vittorio Fossombrone* the statesman, and *Pietro Benvenuti*, painter of the chapel of the Medicis at Florence, were also natives of Arezzo.

Leaving the station, we follow a broad new street leading to the *Via Cavour*. Turning to the r. in the latter, we soon reach a small open space adorned with a *Monument to Count Fossombrone* (p. 45). Here, too, is situated the church of *S. Francesco*, decorated with frescoes by *Pietro della Francesca* and *Spinello Aretino* (the latter recently discovered under white-wash). The *Via Cavour* forms a right angle with the *Corso Vittorio Emanuele*, the principal street, which ascends from the gate to the cathedral-square. Ascending this street, we observe on the r. the interesting church of —

\**S. MARIA DELLA PIEVE*, which is said to have been built at the beginning of the 9th cent. on the site of a temple of Bacchus; tower and facade of 1216. The latter is very peculiar, consisting of four series of columns, distributed with singular incongruity. Ancient sculptures over the door. The interior, now undergoing restoration, consists of a nave and two aisles and a dome. Above the high-altar, \**St. George* by *Vasari*; r. an altar-piece by *Pietro Laureati* (according to the inscription; but, according to Crowe, by the Sienese *Pietro Lorenzetti*) in sections, *Madonna* surrounded by saints; both of these are temporarily placed in the *Badia* (p. 44).

Farther up the street, on the l., is the *Palazzo Pubblico* of 1332, sadly modernised, with numerous armorial bearings of the ancient *Podestà* in front. It is now used as a prison.

A little farther the *Via dell' Orto* diverges to the l., near the entrance to which a long inscription indicates the house in which *Francesco Petrarca* was born, 20th July, 1304. His parents, like Dante, the victims of a faction, were expelled from Florence. In the vicinity rises the —

\**CATHEDRAL*, a fine specimen of Italian Gothic, begun in 1177, with additions of 1290; façade unfinished.

The **Interior** contains stained glass \*windows, dating from the beginning of the 16th cent., by *Guillaume de Marseille*; the middle window in the choir is modern. In the S. AISLE is the \*Tomb of Gregory X., by *Margaritone*. This indefatigable prelate expired at Arezzo, 10th Jan., 1276, on his return from France to Rome, after having proclaimed a new crusade. On the HIGH ALTAR, marble sculptures by Giovanni da Pisa of 1286: Madonna with St. Donatus and Gregory, and bas-reliefs from their lives. In the N. AISLE is the tomb of the poet and physician *Redi* (d. 1698). Near it is the chapel of the *Madonna del Soccorso* with two altars of the *Robbia* school. Farther on, the \*Tomb of Guido Tarlati di Pietramala, the warlike bishop of Arezzo, the work of *Agostino* and *Agnolo da Siena*, about 1330, from the design of *Giotto*, as Vasari conjectures, in 16 sections, representing the life of this ambitious and energetic prelate, who, having been elected governor of the town in 1321, soon distinguished himself as a conqueror, and afterwards crowned the Emperor Louis the Bavarian in the church of S. Ambrogio at Milan. These events, as well as his death in 1327, are all represented here.

In front of the cathedral rises the marble statue of Ferdinand de' Medici, by *Giovanni da Bologna*, erected in 1595. In the cathedral-square (No. 1) is the *Palazzo Comunale*, adorned with numerous old armorial bearings.

Opposite the Palazzo Pubblico a street, containing the *Loggie* erected by *Vasari*, soon leads to the Piazza. In the centre a monument to Ferdinand III., erected in 1822. Contiguous to the tribune of S. Maria della Pieve is the \*MUSEUM, in the cloister of the *Fraternità della Misericordia*, with a handsome Gothic façade of the 14th cent. On the first floor the museum and library. If closed, visitors ring at the door opposite the entrance.

ROOMS I. and II. Minerals and fossils; among them a stag's-head found in the Chiana Valley not far from Arezzo. ROOM III. By the wall of the entrance antique and modern bronzes. Right wall, Roman inscriptions and reliefs. On the wall of egress, antique utensils in bronze. In the centre, \*mediæval and antique seals. ROOM IV.: majolicas, in the centre an \*antique vase, Combat of Hercules and the Amazons. In the cabinets, cinerary urns and other vessels in red clay (*vasa Aretina*). ROOM V.: Etruscan cinerary urns. In the centre several antique vases; on one of them the \*abduction of Hippodamia by Pelops.

At the end of the Corso, near the gate, the Via dell' Anfiteatro leads to the church of *S. Bernardo*; the frescoes in the anterior quadrangle are attributed to *Uccello*. From the corridor to the l. are seen the insignificant remains of a Roman amphitheatre in the garden.

Some of the other churches also possess objects of interest. In *L'Annunziata*, a fresco by *Spinello Aretino*, over one of the doors; in *S. Bartolommeo*, a fresco by *Jacopo da Casentino*; in *S. Domenico*, white-washed frescoes by *Spinello*. In the choir of *S. Francesco* are \*frescoes by *Piero della Francesca*, the master of Signorelli, representing the Legend of the Cross, from the 'tree of knowledge' from which it was formed, to its finding by St. Helena; Evangelists on the ceiling attributed to *Bicci di Lorenzo*; damaged frescoes by *Spinello* in the chapel of the Archangel Michael.

The BADIA DI S. FIORA, in the Via Cavour, contains in the Refectory, where the Accademia di Petrarca is now established,



the Banquet of Ahasuerus by *Vasari*, 1547. On the first floor is the *Pinacoteca*, a small collection of pictures, chiefly ancient, and casts. The pictures of S. Maria della Pieve (p. 43) are also temporarily exhibited here. In the 4th Room a \**Madonna* with four saints, by *Signorelli*, deserves notice.

In the Via S. Vito (No. 27) is the *House of Vasari*, in its original condition, containing works by the master.

On leaving Arezzo we obtain a beautiful retrospect of the town, from which the cathedral rises picturesquely. The railway and high-road skirt the chain of hills which separate the valleys of the Arno and Chiana from the upper valley of the Tiber. Beyond a tunnel, the train crosses the plain in a straight direction to stations (63 M.) *Frassinetto* and (66 M.) *Castelfiorentino*, the latter situated on a mountain spur. Farther on, to the l., the dilapidated fortress of *Montecchio*. Somewhat farther, the loftily situated *Cortona* becomes visible to the l. in the distance.

The luxuriant and richly cultivated *Valley of the Chiana*, which was anciently a lake, was a noisome swamp down to the middle of last century. The level was raised and carefully drained, the brooks being so directed as to deposit their alluvial soil in the bottom of the valley. This judicious system was originated by *Torricelli* and *Viviani*, celebrated mathematicians of the school of Galileo, and carried out by the worthy Count *Fossombrone*, who combined the pursuits of a scholar and a statesman. The *Chiana*, Lat. *Clanis*, which once flowed into the Tiber, now falls into the Arno.

73 M. Stat. *Cortona*, near the village of *Camuscia*, lies at the foot of the hill on which the town itself is situated. The road ascending to it passes *S. Spirito* on the r. (omnibus 1 fr.). Pedestrians cut off the windings by following the old road.

**Cortona** (*Albergo Nazionale*, new; \**Stella*, to the l. at the entrance to the town; *Casa Nuti*), a small, loftily situated town, above the Valle di Chiana and not far from the Trasimene Lake, commanding a beautiful view of both, is one of the most ancient cities of Italy.

It appears that the Etruscans, immigrating from the plain of the Po, wrested the place from the Umbrians, and constituted it their principal stronghold when they proceeded to extend their conquests in Etruria. Cortona was one of the twelve confederate cities of Etruria, and with them shared the fate of being converted into a Roman colony. After various vicissitudes and struggles it came under the dominion of Florence in 1410. Among the artists of whom Cortona boasts may be mentioned *Luca Signorelli* (b. 1439, d. at Florence in 1521), and *Pietro Berettini*, surnamed *Pietro da Cortona* (b. 1596, d. at Rome 1669).

We ascend from the low-lying S. gate of the town by a long, straight street. To the l. *S. Agostino*, with a picture by *Pietro da Cortona*; farther on, a handsome palazzo of the 16th cent., now the *Guardia Nazionale*. The street ends in the Piazza with

a stronghold of the Guelphs and often afforded an asylum to the popes.

The \*\*CATHEDRAL, one of the most magnificent specimens of Italian Gothic, consists, like those of Florence and Siena, of alternate courses of black and white marble. The façade is richly decorated with mosaic and sculptures, the interior with frescoes and statuary of the 16th century. Founded in consequence of the 'Miracle of Bolsena' (comp. p. 34), the first stone was laid by Pope Nicholas IV. in 1290, and the edifice was begun by *Lorenzo Maitani*, and continued till the end of the 16th century. The \*FAÇADE, begun in 1310, is said to be the largest and most gorgeous 'polychromic' structure in existence. The lower parts of the pillars are adorned with \*bas-reliefs by *Giovanni Pisano* (?), *Andrea*, and other pupils of Niccolò Pisano, representing scriptural scenes: 1st pillar l., from the Creation down to Tubalcain; 2nd, Abraham, genealogy of the Virgin; 3rd, History of Christ and Mary; 4th, Last Judgment with Paradise and Hell; above are the bronze emblems of the Four Evangelists. Above the principal portal a Madonna under a canopy, in bronze. Above the doors and in the three pointed pediments are \*Mosaics on a golden ground, of various periods (14th—19th cent.): Annunciation, Nuptials of the Virgin, Baptism of Christ, Coronation of the Virgin.

The Interior, constructed of black basalt and greyish-yellow limestone (from quarries in the vicinity), is in the form of a Latin cross, 97 yds. long, 35 yds. wide, and 111 ft. high. Windows pointed, upper parts filled with stained glass. The NAVE is separated from the aisles by six arches supported by columns, above which is a gallery adorned with rich carving. The framework of the roof is visible, and was formerly richly ornamented. At the sides of the principal entrance, r. St. Sebastian by *Scalza*, l. St. Pellegrino. Immediately to the l., a fresco of the \*Madonna and St. Catherine, by *Gentile da Fabriano*. Before this stands a marble \*font, the lower part by *Luca di Giovanni* (1390), the upper by *Sano di Matteo* (1407). In front of the columns the statues of the Twelve Apostles, by *Mosca*, *Scalza*, *Toti*, *Giovanni da Bologna*, and other masters. On the high altar the \*Annunziata and Archangel, by *Mocchi*. In the CHOIR, frescoes from the life of the Virgin by *Ugolino d'Ilario* and *Pietro di Puccio*; tarsia (inlaid wood-work) by artists of Siena of the 14th cent.; altars on either side with \*reliefs in marble: l. Visitation of Mary, executed by *Moschino* when 15 years of age; from designs by *Sammicheli* of Verona; r. Adoration of the Magi, by *Mosca*.

In the S. AISLE the Chapel of the Madonna di S. Brizio, with a miraculous image of the Virgin and a Pietà by *Ippolito Scalza*. The \*Frescoes here, by *Luca Signorelli* (1499) and *Fra Angelico da Fiesole*, (1447) are celebrated. On the ceiling: Christ as Judge, and prophets, by *Fra Angelico*; apostles, 'signa judicii', patriarchs and doctors, virgins and martyrs, by *Luca Signorelli*, partly from the drawings of Fiesole. The pictures on the walls are entirely by *Signorelli*. On the wall of the entrance: Prediction of the end of the world by Sibyls and prophets, rain of fire; on the window-wall: Summons to Judgment, archangels beneath. On the l.: Arrival of Antichrist (in the corner portraits of Luca Signorelli and Fra Angelico) and Paradise; r. Last Judgment and Hell. (These admirable frescoes of Signorelli bear no mean comparison with those of Michael Angelo in the Sistine chapel at Rome.) Below these pictures are: r. the portraits of Cicero, Ovid, and Horace, l. Seneca, Dante, and Virgil, surrounded by medallions representing scenes from their works. On the r. wall, in a niche behind the Pietà of

Scalza: \*Entombment of Christ by *Signorelli*. — Opposite, in the N. AISLE, is the \**Cappella del Corporale*, containing a large silver shrine (400 lbs. in weight) by *Ugolino di Vieri* of Siena, 1338, with brilliant enamel representing the Passion and the 'Miracle of Bolsena' (p. 34). Modernised frescoes representing the 'Miracle' by *Ugolino*. Altar on the l., Madonna by *Filippo Memmi*.

Opposite the cathedral, No. 39, is the \**Opera del Duomo* (if closed, apply to the sacristan of the cathedral). In a room on the first storey are preserved: \*Designs on parchment for the façade of the cathedral and for a pulpit which was never completed; beautifully carved reading-desk; a precious \*Reliquary by *Ugolino da Siena*; a \*Magdalene by *L. Signorelli* (1504); two specimen-frescoes by *Signorelli*, portraits, one of himself; \*Madonna by *Giov. Pisano*, the colouring in excellent preservation; a number of polychromic Etruscan terracottas. — The *Conte Faina*, opposite the cathedral, possesses a collection of Etruscan antiquities.

*S. Giovenale* (if closed, visitors knock at a door to the r. of the façade), a basilica with nave and aisles, open roof, and remains of old paintings (1312 and 1399).

*S. Domenico* contains, in the S. transept, the monument of Cardinal di Brago, by *Arnolfo*, 1282.

Near the dilapidated *Fortress* is a celebrated fountain, \**Il Pozzo di S. Patrizio*, begun in 1527 by *Sangallo*, completed in 1540 by *Mosca*, partly hewn in the tufa rock, and partly built of masonry. The descent to it is by one of the two flights of 250 steps each (fee  $\frac{1}{2}$ —1 fr.). Near the fountain a fine view is obtained of the valley of the Tiber and the Umbrian Mts. The *Palazzo Comunale* and several towers have a mediæval appearance.

FROM ORVIETO TO ROME, 79 M. The line follows the course of the *Paglia* down to its influx into the Tiber, crosses the latter, and descends on its l. bank.

26 M. *Orte* (p. 63) is the junction of our line with that from Florence and Perugia. Change of carriages. From this point to Rome 53 M., see p. 63.

Rome, see p. 81.

#### HIGH-ROAD FROM ORVIETO TO ROME BY VITERBO.

No regular public conveyance; carriage about 40 fr. — Carriage from Orvieto to Viterbo about 20, to Orte 25 fr. — Diligence between Viterbo and Orte daily, in correspondence with the afternoon train.

The road (to Montefiascone 19 M.) traverses a somewhat dreary district on the E. side of the Lake of Bolsena, which is generally concealed from view by the surrounding crater-wall.

About 14 M. from Orvieto a road to the l. leads to ( $4\frac{3}{4}$  M.) *Bagnorea*, situated on a hill surrounded by ravines, the ancient *Balneum Regis*. The modern village is connected by a narrow strip of land with the older *Civita*, which, owing to the gradual erosion of the earth, is threatened with slow but certain destruction. The situation of the village is peculiar and picturesque, and very interesting to geologists.



Rome, entered the fatal defile. When he discovered his error, it was too late: his entire left flank was exposed, whilst his rear was attacked by the hostile cavalry from Borghetto. No course remained to him but to force a passage by Passignano, and the vanguard of 6000 men succeeded in effecting their egress (but on the following day were compelled to surrender). The death of the consul rendered the defeat still more disastrous. The Romans lost 15,000 men, whilst the remaining half of the army was effectually dispersed; and the Roman supremacy in Italy began to totter. The slaughter continued for three hours. From the Gualandro two small brooks fall into the lake. One of these, crossed by the road, has been named Sanguinetto in reminiscence of the streams of blood with which it was once discoloured.

The line skirts the lake, passes through a tunnel, and at (84½ M.) stat. *Passignano* reaches the issue of the defile where the battle took place. Two more tunnels. Then (90 M.) stat. *Magione*, a borough with an ancient watch-tower of the period of Fortebraccio and Sforza. Long tunnel; then (97 M.) stat. *Ellera*. On the l. Perugia is visible, picturesquely situated on the heights.

103 M. Stat. *Perugia*. Omnibus to the town (1 fr.) in great request, so that no time should be lost in securing a seat.

**Perugia. Hotels.** \*POSTA OF GRANDE BRETAGNE (Pl. a), a few paces from the diligence-office, R. 3 fr. and upwards, D. 3½, A. ½, L. ½ fr. \*GRAND HÔTEL DE PERUGIA, outside the Porta Croce, new (English landlady). — \*ALBERGO DEL TRASIMENO (Pl. c), Via dei Calderari, Piazza del Sopramuro, second class, R. 2, D. 2½ fr.; CORONA (Pl. d), in the Via Nuova, not far from the Corso, unpretending, R. 1½ fr. — *Trattoria del Progresso*, Via Nuova 31; several others in the Corso. \*Café Baduel (Pl. e), *Trasimeno*, both in the Corso. — *Giovanni Scalchi* is recommended as a valet-de-place, but amateurs are cautioned against purchasing his 'antiquities'. Perugia is well adapted for a stay of some duration; apartments moderate; two rooms well-situated about 30 fr. per month.

**Diligences** (Office, Corso 38): To *Chiusi* (p. 30) daily at 5 a. m., fare 8 fr., coupé 9 fr. To *Città di Castello* (p. 53) daily at 8 a. m. To *Gubbio* (p. 75), route of 26 M. through a bleak, but not uninteresting hilly district, the service is at present discontinued.

*Perugia*, beautifully situated on the heights (1706 ft.) above the valley of the Tiber, commanding extensive views, capital of the province of Umbria, and residence of the prefect and a military commandant, is built in an antiquated style, and consists of two distinct portions: the upper part of the town, with numerous palaces of the 14th and 15th centuries, the Corso, cathedral, etc., above which rises the fort, destroyed in 1848 and 1859; and the lower town, connected by walks with the upper. The town, with 19,000 inhab., boasts of a bishop, a university, numerous monasteries and churches, and a considerable traffic.

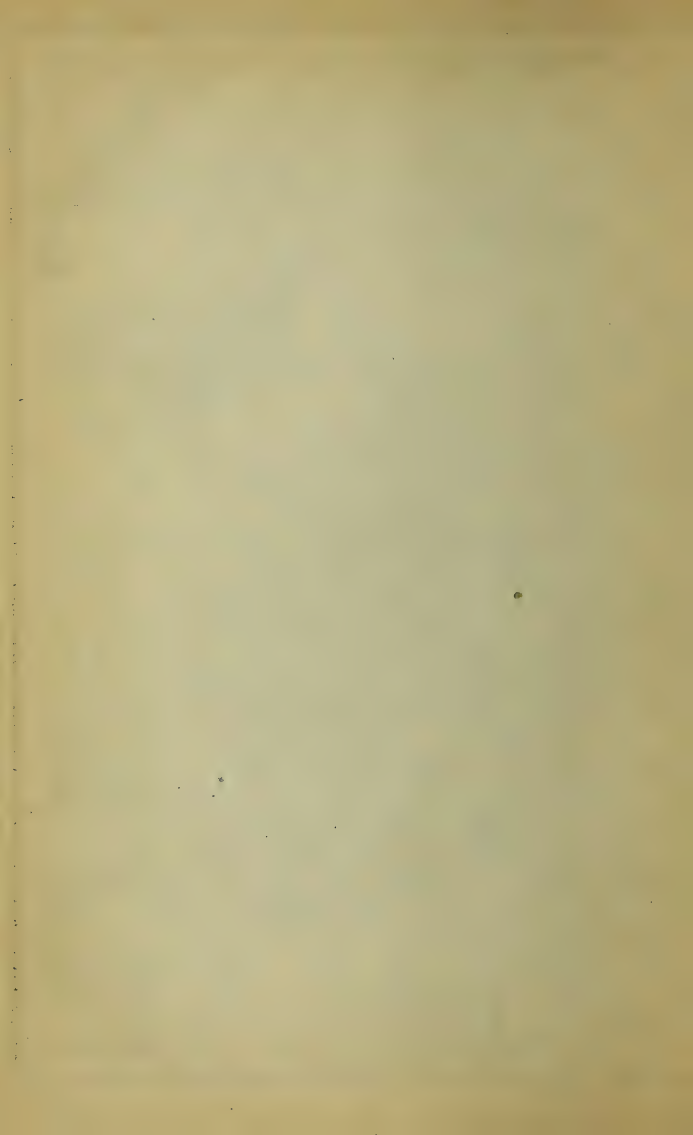
*Perusia* was one of the twelve Etruscan confederate cities, and not less ancient than Cortona, with which and Arretium it fell into the hands of the Romans, {B. C. 310. It subsequently became a municipium. In the war between Octavianus and Antony, who in the summer of 41 occupied Perusia, and after an obstinate struggle was compelled by the former to surrender (bellum Perusinum), the town suffered severely, and was finally reduced to ashes. It was afterwards rebuilt and became a Roman colony under the name of *Augusta Perusia*. In the 6th cent. it was destroyed by













the Goth Totila after a siege of seven years. In the wars of the Lombards, Guelphs, and Ghibellines it also suffered greatly; in the 14th cent. it acquired the supremacy over nearly the whole of Umbria, but in 1370 was compelled to surrender to the pope. Renewed struggles followed, owing to the conflicts between the powerful families of Oddi and Baglioni. In 1416 the shrewd and courageous Braccio Fortebraccio of Montone usurped the supreme power, whence new contests arose, until at length Giovanni Paolo Baglioni surrendered to Pope Julius II. Leo X. caused him to be executed at Rome in 1520. In 1550 Paul III. erected the citadel, '*ad coercendam Perusinorum audaciam*', as the inscription, destroyed during the last revolution, recorded. In 1708 the town was captured by the Duke of Savoy, on 31st May, 1849, by the Austrians, and in 1860 by the Piedmontese.

The *Umbrian School of Painting*, whose works are most numerous encountered at Perugia, developed itself under the influence of the new phase of religious life which emanated from Assisi, being unaffected by the realistic tendency of the Florentines. Reverie, longing, and profound devotion are the characteristics which they most successfully portray, and which repeatedly recur. This was the case even with the older masters whose productions were more original, as *Gentile da Fabriano*, *Benedetto Bonfigli*, *Giovanni Santi*, Raphael's father, and *Niccolò Alunno da Foligno*. This style of art attained its climax in *Pietro Vannucci* of Città della Pieve (p. 40), surnamed *Il Perugino*, who, though a pupil of Bonfigli, was entirely devoted to the Florentine style whilst resident at Florence, but after his removal to Perugia followed the Umbrian tendency, to which he thenceforth uniformly adhered. Next to Perugino in importance ranks *Bernardino Pinturicchio* (1454—1512); then the Spaniard *Giovanni*, surnamed *Lo Spagna*. Other pupils of the great Umbrian master were *Giannicola*, *Tiberio d'Assisi*, *Adone Doni*, *Eusebio di S. Giorgio*, the two *Alfani*, and *Raphael*.

On the site of the former *Citadel* rises an extensive new building, which is about to be fitted up as a *Palazzo Comunale*. The piazza in front of it commands a magnificent prospect, embracing the Umbrian valley (or valley of Foligno) with Assisi, Spello, Foligno, Trevi, and numerous other villages, bounded by the principal chain of the Apennines from Gubbio onwards; then the Tiber and a portion of Perugia. By the citadel is an ancient gateway with interesting sculptures, bearing the inscription *Colonia Vibia*, below which were formerly the words *Augusta Perusia*, but these were removed on the construction of the citadel.

In the Corso is the \**PALAZZO COMUNALE* (Pl. 12), 1281—1333, an Italian Gothic structure, marred by modern alterations, with a handsome entrance adorned with the arms of the confederate towns. In the group of animals over the principal entrance the griffin represents Perugia, while the wolf overcome by it is Siena.

Passing through the principal gate, and ascending to the third storey, we reach (1.) the *Sala della Prefettura*, decorated with frescoes, now damaged, from the history of St. Herulanus and St. Louis of Toulouse, by *Bonfigli*. On the ground-floor is the *SALA DEL CAMBIO* (chamber of commerce, now disused; custodian, to be found at No. 103 Corso, fee ½ fr.; best light in the morning), adorned with frescoes by *Pietro Perugino*: r. sibyls and prophets; above, God the Father; l. heroes, kings, and philosophers of antiquity; opposite, the Nativity and Transfiguration. On a pillar to the l., the portrait of Perugino. In the execution of these frescoes, and particularly the arabesques on the ceiling, *Raphael* is said to have assisted. They were painted in 1500, and Perugino received 350 ducats for his work from the guild of merchants. An altar-piece and frescoes by *Giannicola Manni* in the adjoining chapel.

The Corso terminates in the cathedral square. In front of the

cathedral rises a \**Fountain*, consisting of three basins, adorned with a number of biblical and allegorical figures in relief, executed by *Niccolò* and *Giovanni da Pisa* in 1277—1280. The statuettes of the central basin are by *Arnolfo di Cambio*.

On the other side of the cathedral is the *Piazza del Papa*, so named from the statue in bronze of *Julius III.* by *Vincenzio Danti* (1556).

The \**CATHEDRAL* (Pl. 11) of *S. Lorenzo*, dating from the close of the 15th cent., is an unfinished edifice of imposing, but heavy proportions.

The chapel in the r. aisle contains *Baroccio's* master-piece (covered), a \*Descent from the Cross, taken to Paris in 1797, but restored in 1815. Painted window above by *Constantino da Rosaro* and *Fra Brunacci*, a Benedictine of Monte Casino (1565). In the N. aisle the *Cappella dell'Anello*, which down to 1797 contained the celebrated Spozalizio of *Perugino*, now in the museum of Caen in Normandy. In both the chapels are beautifully carved seats. On the r. by the high-altar, a marble sarcophagus containing the remains of Popes *Innocent III.* (d. 1216), *Urban IV.* (d. 1264), and *Martin IV.* (d. 1285). The winter-choir contains an altar-piece by *Luca Signorelli*: *Madonna with SS. John the Baptist, Onuphrius the Hermit, Stephen, and a bishop receiving alms.* In the library are preserved precious MSS., such as the *Codex of St. Luke* of the 6th cent., gold on a purple ground.

Opposite the cathedral, No. 10, is the *Palazzo Conestabile*, with a small gallery containing three frescoes by *Perugino* (brought from the Pal. Alfani), and a *S. Rosalia* by *Sassoferrato*. A very celebrated small *Madonna* by *Raphael*, a picture of his *Perugian* period, which was formerly preserved here, was sold to the Emperor of Russia in 1871 for 350,000 fr. (fee to porter 1 fr.).

From the back of the cathedral the *Via Vecchia* descends to the \**Arco di Augusto*, an ancient town-gate with the inscription *Augusta Perusia*. The foundations date from the Etruscan period, the upper portion from that subsequent to the conflagration. From this point the direction of the walls of the ancient city, which occupied the height where the old part of the present town stands, may be distinctly traced. Considerable portions of the wall are still preserved.

From the *Arco di Augusto* we proceed to the l. to the *UNIVERSITY* (Pl. 29), founded in 1320, now established in a monastery of Olivetans which was suppressed by Napoleon (custodian, corridor to the l., No. 19; fee  $\frac{1}{2}$ —1 fr.). It possesses a small *Botanic Garden*, *Scientific Collections*, a *Museum of Etruscan and Roman Antiquities*, and a *Picture Gallery*.

The \**PINACOTECA* on the ground-floor, formed since 1863 from the spoils of suppressed churches and monasteries, is an invaluable aid in the study of the Umbrian School. I. ROOM: at the entrance No. 185 and follg., *Angels*, by *Bonfigli*; l. 164. *Perugino*, *St. Sebastian*; 151. *School of Siena*, *Madonna*; 153. *Sinibaldo Tibi*, *Annunciation*; frescoes from *S. Giuliano* and *S. Severo*, the finest a *Pietà*, to the l.; also miniatures of the 14th and 15th centuries. — II. ROOM: r. 206. *Benozzo Gozzoli*, *Madonna and Saints*; 207. *Fiorenzo di Lorenzo*, *Madonna and Saints*; 209, 210, 212, 214, 227, 228, 233, 234. *Miracles of St. Bernardino of Siena*, master unknown;

*Fiesole*, 220. Miracles of St. Nicholas of Bari, 221, 222. Annunciation, 216, \*223, 229. Madonna with saints; 236. *Raphael* (?), Madonna; *Perugino*, 237. Circumcision, 247. Adoration, and unnumbered, The Lord's Supper and Ascension; then, *Domenico Bartoli*, Madonna with saints and 'predella'. — III. Room, nothing worthy of mention. — IV. Room (corridor): Pictures of the school of Siena. — V. Room (formerly a church) contains the principal works: 1. *Bonfigli*, St. Bernardino of Siena; 2. *Perugino*, Transfiguration; 4. *Boccati da Camerino*, Madonna and saints; 5. *Dom. Alfani*, Madonna and saints; 8. *Eusebio da S. Giorgio*, Adoration of the Magi; 23. *Perugino*, Adoration of the Shepherds; 25. *Spagna*, Madonna; \*30. *Pinturicchio*, Altar-piece, Madonna and saints; 35. *Perugino*, Madonna; \*39. *Ghirlandajo* (?), Adoration of the Magi; 41. *Perugino*, Baptism of Christ; 49. *Spagna*, Lunette: God the Father and angels; 51. *Bonfigli*, Annunciation; 59. *Alfani*, Madonna; 75. *Niccolò Alunno*, Annunciation.

The first floor contains the ANTIQUARIAN MUSEUM. On the staircase and in the passages, Etruscan cinerary urns and Latin inscriptions. Contents of the rooms similar. In the 1st Room the longest Etruscan inscription known, consisting of 45 lines, as yet undeciphered, and ancient Etruscan sculptures. 2nd Room: mediæval coins and other objects. 3rd Room: ancient bronzes, among which are bronze and silver plates, found in 1810, appertenantes of a chariot, or as now thought, from a tomb. 4th Room: terracottas and several painted vases. Lid of a sarcophagus: Death seizing his victims. 5th Room: cinerary urns of terracotta with traces of painting. In the centre a sarcophagus of terracotta, with sacrificial procession.

The other scientific collections are of little value. Two of the corridors contain casts of ancient and modern sculptures.

From the Piazza del Papa we soon reach the chapel S. SEVERO (Pl. 14), formerly a monastery of the order of Camaldoli, now a college, containing *Raphael's* first \*fresco (greatly damaged), of 1505: God the Father (obliterated) with three angels and the Holy Ghost; beneath, the Redeemer and the saints Maurus, Placidus, Benedict, Romuald, Laurentius, and Jerome. The painting resembles the upper portion of *Raphael's* Disputa in the Vatican. Inscription: *Raphael de Urbino Domino Octaviano Stephano Volaterrano Priori Sanctam Trinitatem Angelos astantes Sanctosque pinxit, A. D. M.D.V.* At the sides, lower down, St. Scolastica, St. Jerome, St. John, St. Gregory the Great, Boniface, and Martha, by *Pietro Perugino*.

We next reach the *Piazza del Sopramuro*, resting on extensive foundations, between the two hills on which the fortress and the cathedral are situated.

From the Piazza del Sopramuro we proceed to the Fortezza, and descend thence to the suburb of S. Domenico.

*S. Domenico* (Pl. 7), with a lofty, but now partially removed campanile, was erected in 1632 by Carlo Maderna on the site of an older church built in 1304 by *Giovanni Pisano*, of which the choir with a Gothic window (1411) now alone remains. In the N. transept the \*Monument (by *Giovanni Pisano*) of Pope Benedict XI., who fell a victim to the intrigues of Philip IV., and died from eating poisoned figs, 6th July, 1304.

Farther on, near the Porta S. Costanza, outside the Porta S. Pietro, is the church of \*S. PIETRO de' Casinensi (Pl. 13), a basi-

lica with eighteen antique columns of granite and marble, and a number of valuable pictures.

In the S. AISLE the (14th) chapel of St. Joseph: \*Monument of the Countess Baldeschi, from drawings by *Fr. Overbeck*. Above the sacristy: Saints, copies by *Sassoferrato*. In the Sacristy five Saints, by *Perugino* (which formerly surrounded the Ascension by the same master, removed by the French, now at Lyons); Holy Family, *Parmeggianino*; \*Jesus and John, copy from *Perugino*, by *Raphael*. The choir-books contain fine miniatures of the 16th century. In the N. AISLE, by the first altar: Pietà, *Perugino*. To the r. of the 2nd Altar: Adoration of the Magi, by *Adone Doni*, assisted, it is believed, by *Raphael* whose portrait is said to be recognisable here. In the CAPPELLA DEL SAGRAMENTO frescoes by *Vasari*; Madonna, an altar-piece by *Lo Spagna*, much damaged; Judith, *Sassoferrato*. At the end of the N. aisle: Pietà and saints by *Bonfigli* (1469). \*CHOIR-STALLS in walnut, carved by *Stefano da Bergamo* from designs by *Raphael* (1535).

A planted terrace is now reached, whence a magnificent \*prospect of the valley of Foligno and the Apennines is obtained.

Besides the above, if time permit, the traveller may inspect the following churches (but most of their paintings have been removed to the Pinacoteca):

*S. Agnese* (Pl. 4), with two chapels adorned with paintings by *Perugino* (not readily shown).

*S. Angelo* (Pl. 6), a circular structure with sixteen antique columns in the interior, resembling *S. Stefano Rotondo* in Rome, and probably dating from the 6th century.

\**Confraternità della Giustizia di S. Bernardino* (Pl. 17), with a very tasteful façade by *Agostino Fiorentino* (1461). Adjacent is —

*S. Francesco dei Conventuali* (Pl. 9). *Raphael's* Entombment of Christ, now in the Borghese Gallery at Rome (p. 155), was originally painted for this church.

#### PRIVATE COLLECTIONS:

*Palazzo Baldeschi* (Pl. 21), in the Corso, containing *Raphael's* (? or probably the painter's own) \*drawing for one of the frescoes of *Pinturicchio* in the library of the cathedral of Siena (see p. 24): *Æneas Sylvius* as bishop at the betrothal of Frederick III. with *Eleonora* of Portugal.

*Palazzo Donini* (Pl. 24), with two drawings by *Perugino*, Madonna by the same, etc.

*Palazzo Penna* (Pl. 27), with an extensive gallery, containing pictures by *Perugino*, *Salvator Rosa*, *Luca Signorelli*, and other celebrated masters.

Collection of *Avv. Romualdi* (Via del Bufalo 5, not far from the Albergo della Posta), comprising bronzes, coins, cameos, drawings and pictures by *Ann. Caracci*, *Perugino*, etc., is about to be opened as a museum.

The *Libreria Pubblica* (Pl. 3) contains 30,000 vols. and MSS., such as *Stephanus Byzantinus*, *St. Augustine* with illuminations.

The *House of Perugino* is in the Via Deliziosa, No. 18.

The NECROPOLIS of Perugia, discovered in 1840, lies on the



new Roman road, near the Ponte S. Giovanni. The \*Tomb of the Volumnii, '*Grotta de' Volumni*', by the road, recognised by a group of cypresses, 3 M. from the town, one of the finest, though not most ancient of N. Etruria, was first discovered. It consists of ten chambers, hewn in the coarse-grained tufa rock of the hill. In front are inscriptions in Etruscan and Latin. A number of cinerary urns, with portraits and various kinds of decorations, were found here. The tomb is well-preserved. The urns, lamps, and other curiosities may be inspected at the neighbouring villa of Count Baglioni, where the custodian is to be found. Pedestrians, in going, may select the old road, quitting the town by the Porta S. Pietro; in returning, the new road to the Porta Costanza.

FROM PERUGIA TO NARNI BY TODI. Distance 49 M.; communication by corriere. Before the opening of the railway between Foligno and Rome this road, being the shortest route between Perugia and Rome, was the scene of a very brisk traffic. Its importance is now merely local, as it is far inferior to that by Foligno and Terni in natural attractions and historical interest.

Perugia is quitted by the *Porta Costanza*; the road to Foligno soon diverges to the left. It descends rapidly into the valley of the Tiber, which it crosses near *Ponte Nuovo*, 7 M. from Perugia. For about 18 M. the road remains on the l. bank of the Tiber, then ascends to —

Todi (*Posta*, at the gate), the ancient Umbrian *Tuder*, a loftily situated town (1496 ft.) with about 5000 inhab.; the hill is so abrupt that the upper part of the town is not accessible to carriages. Its ancient importance is betokened by the fragments of walls and the extensive ruin of a *Temple*, or *Basilica*, usually styled a temple of Mars. Although poor in treasures of art, the town possesses several edifices of architectural interest, among which are the *Cathedral* and the *Town Hall* in the piazza. \**S. Maria della Consolazione*, in the form of a Greek cross, with a lofty dome, is a masterpiece of *Bramante* (dome often ascended for the sake of the splendid panorama). *S. Fortunato*, with handsome portal. Todi was the birthplace of the poet *Jacopone da Todi* (d. 1306), author of the '*Stabat mater dolorosa*'.

From Todi to Narni 23 M., by the villages of *Rosaro*, *Castel Todino*, and *San Gemine*. About 1½ M. from the last, on the ancient, now abandoned *Via Flaminia*, are the interesting ruins of the once prosperous *Carsulae*. From San Gemine (9½ M. from Narni) the road gradually descends to the beautiful valley of the *Nera*. As the river is crossed, a good survey may be obtained of the \*bridge of Augustus. Travellers may alight here (comp. p. 62) and ascend in a straight direction by the bridle-path, while carriages describe a long circuit to the Porta Ternana.

Narni, see p. 62.

FROM PERUGIA TO THE UPPER VALLEY OF THE TIBER (diligence daily at 8 a. m. to Città di Castello). The road soon crosses the Tiber and ascends on its left bank to *Fratta*, or *Umbertide*, a small town 18½ M. from Perugia. In the church of *S. Croce* a Descent from the Cross by *Luca Signorelli*. Valuable collection of majolicas at the house of Sign. *Dom. Mavarelli*. At Fratta the road crosses to the r. bank of the river, and shortly afterwards re-crosses by a ferry to the l. bank, traverses a luxuriantly cultivated district, and reaches (13 M.) —

**Città di Castello**, with 6000 inhab., occupying the site of *Tifernum Tiberinum*, which was destroyed by Totilas. In the 15th cent. it was under the dominion of the Vitelli family, and afterwards under that of the Church. Raphael resided at the court of the Vitelli, but the pictures by him which were formerly here have been sold, including the *Sposalizio* in the Brera at Milan. The *Cathedral* (*St. Floridus*) was begun in 1482 and completed in 1540. *S. Cecilia* contains a Madonna by *Luca Signorelli*. The *Palazzo Comunale* and the *Pal. Governativo* are both in the Gothic style. Four

palaces of the *Vitelli*. *Palazzo Mancini*, with fine paintings; among them a \*Nativity by *Luca Signorelli*.

From Città di Castello 8 M. to *Borgo S. Sepolcro*, a small and cheerful town, formerly belonging to Tuscany. The churches contain several pictures by *Piero della Francesca*, who was born here, and *Raffaello dal Colle*.

Roads lead from *Borgo S. Sepolcro* to *Arezzo* (p. 42), and across the Central Apennines to *Urbania* and *Urbino*. From *Borgo S. Sepolcro* the *Source of the Tiber*, near the village of *Le Balze*, may also be visited.

### FROM PERUGIA TO FOLIGNO BY ASSISI.

RAILWAY to *Assisi*, 16½ M., in 1 hr., fares 2 fr. 35, 1 fr. 95, 1 fr. 55 c.; from *Assisi* to *Spello*, 6 M., 1 fr., 75 c., and 60 c.; from *Assisi* to *Foligno*, 10½ M., 1 fr. 50, 1 fr. 15 c., 95 c.; from *Assisi* to *Spoletto*, 25½ M., 4 fr. 40, 3 fr. 20, 2 fr. 40 c. *Foligno* is unattractive, but a visit to *Assisi*, for which 3—4 hrs. suffice, should on no account be omitted.

The line runs along the heights on which *Perugia* is situated, passes through several tunnels, and, beyond (110 M.) stat. *Ponte S. Giovanni*, crosses the *Tiber*, which in ancient times formed the frontier between *Etruria* and *Umbria*. Then across the *Chiascio* to (116 M.) stat. *Bastia* and (119 M.) stat. *Assisi*.

The town of *Assisi* is picturesquely situated upon the hill. Before ascending to it the traveller should visit the magnificent church of \**S. MARIA DEGLI ANGELI* (about ¼ M. W. of the station).

It was erected by *Vignola* on the site of the original oratory of *St. Francis*, the so-called *Portiuncula*. After the damage occasioned by the earthquake of 1831 the nave and choir of the church were re-erected; the dome had escaped. Beneath the latter, in front of the oratory, is 'Mary with a choir of angels', or the \**Vision of St. Francis*, alleged to have been witnessed by the saint in 1121, a fresco by *Overbeck*, 1829. The Cap. delle Rose contains five frescoes from the life of the saint by *Tiberio d'Assisi*, 1518. Farther on, to the r., is the hut in which *St. Francis* expired, 4th Oct. 1226, with inscription, and frescoes by *Lo Spagna*, representing the followers of the saint. The other parts modern.

A beautiful path leads from *S. Maria degli Angeli* to *Assisi* in ¾ hr. The services of the guides who importune travellers at *S. Maria degli Angeli* and at *Assisi* are quite superfluous.

**Assisi** (*Nuovo Albergo del Subasio*, adjoining the monastery of *S. Francesco*, convenient for a hasty visit; \**Leone*, near the Piazza), a small town and episcopal see, the ancient Umbrian *Assisium*, where in B. C. 46 the elegiac poet *Propertius*, and in 1698 the opera-writer *Pietro Metastasio* (properly *Trapassi*, d. at Vienna in 1782) were born, stands in a singularly picturesque situation.

It is indebted for its reputation to *St. Francis*, who was born here in 1182. He was the son of the merchant *Pietro Bernardone*, and spent his youth in frivolity. At length, whilst engaged in a campaign against *Perugia*, he was taken prisoner and attacked by a dangerous illness. Sobered by adversity, he soon afterwards (1208) founded the monastic order of *Franciscans*, which speedily found adherents in all the countries of Europe, and was sanctioned in 1210 by *Innocent III.*, and in 1223 by *Honorius III.* Poverty and self-abnegation formed the essential characteristics of the order, which under different designations (*Seraphic Brethren*, *Minorites*, *Observantes*, and *Capuchins*, who arose in 1526) was soon widely diffused, and still exists. *St. Francis* is said to have been favoured with visions, the most important of which was that of 1224, when Christ impressed on him the marks of his wounds (stigmata). From the 'apparition of the crucified seraph' the saint is also known as *Pater Seraphicus*.

St. Francis died on 4th Oct., 1226, and in 1228 was canonized by Gregory IX., who appointed the day of his death to be kept sacred to his memory. He wrote several works, especially letters which display talent, and was one of the most remarkable characters of the middle ages. Dante (*Paradiso* 11, 50) says of him that he rose like a sun and illumined everything with his rays.

Having reached the town, we proceed to the l. to the \*MONASTERY OF THE FRANCISCANS, which, reposing on its massive foundations on the brow of the hill, has long attracted the attention. Passing the church, we enter the monastery, now dissolved, and request one of the few surviving monks, to act as our guide (1 fr. or more). The monastery, which is believed to have been founded in 1228 by the Emp. Frederick II., contains nothing of interest with the exception of several frescoes in the refectories. From the external passage a magnificent \*view of the luxuriant valley is enjoyed.

The two CHURCHES, erected one above the other, are objects of far greater interest. A third, the *Crypt*, with the tomb of the saint, was added in 1818, when his remains are said to have been re-discovered. The lower church was erected in 1228—32, the upper in 1253, and consecrated by Innocent IV. The style is Italian Gothic; the architects were *Jacopo d'Alemania*, also named *Lapo* by the Italians, and the monk *Fra Filippo da Campello*.

The \*Lower Church, used for divine service, is always accessible; entrance by a side-door on the terrace, in front of which is a vestibule of 1487. The interior is low and sombre. To the r. a tomb, above it a vase of porphyry, said to be that of John de Brienne, King of Jerusalem, who entered the order of St. Francis in 1237; or that of Hecuba of Lusignan, Queen of Cyprus (d. 1243). Opposite the entrance is the chapel of the Crucifixion. To the r. in the NAVE, the chapel of St. Louis, with frescoes by *Adone Doni* (1560). On the vaulted ceiling \*prophets and sibyls, by *Andrea del Ingegno* of Assisi. The chapel of S. Antonio di Padua, with frescoes by *Giottino*, is entirely modernised. In the chapel of S. Maddalena, frescoes by *Buffalmacco* (1320), representing scenes from the life of the saint. In the S. TRANSEPT, frescoes by *Taddeo Gaddi* and *Giovanni da Milano*. The HIGH ALTAR stands on the spot where the remains of St. Francis lay. The four triangles of the vaulting above are decorated with \*\*frescoes by *Giotto*: Poverty, Chastity, Obedience, and the praises of St. Francis.

In the N. TRANSEPT, frescoes by *Puccio Capanna*, a pupil of Giotto, representing St. Francis receiving the stigmata. The small altar of St. John unfortunately conceals to some extent the \*Crucifixion, by *Pietro Cavallini*, painted for Walther de Brienne, Duke of Athens, whilst captain of the Florentines (1342). The figure on the mule, with golden accoutrements, is said to represent Walther. At this point is the entrance to the sacristy, to the r. of which is a Madonna with St. Catharine and other saints, by *Lo Spagna* (1516). The SACRISTY contains handsome cabinets of the 17th cent., in which (before the spoliation of 1797) the treasures of the church were preserved. Among the relics are the 'veil of the Virgin', a benediction in the handwriting of St. Francis, and the rules of his order, sanctioned by Honorius III., which the holy man always carried with him. His portrait over the door, painted soon after his death, is attributed to *Giunta da Pisa*. Farther on in the church, to the l., is the pulpit, adorned with a Coronation of the Virgin, ascribed to *Fra Martino*, pupil of Simone di Martino. Under the music-gallery, \*St. Francis receiving the stigmata, a fresco by *Giotto*. The last chapel to the N. is dedicated to St. Martin; scenes from his life by *Simone di Martino*.

The stained windows of the lower church are by *Angeletto* and *Pietro*

*da Gubbio* and *Bonino d'Assisi*; those of the upper church are more than a century later.

The **Crypt** was constructed in the Doric style, harmonising little with the two churches, in 1818, after the relics of the saint had been discovered in a rude stone coffin. It is approached by a double staircase.

The \***Upper Church**, the simpler of the two, is opened to the public on the occasion of great festivals only, but is shown to visitors by the sacristan. It is in the form of a Latin cross, with Gothic windows. The W. side has a handsome wheel-window and beautiful pediment. The ceiling and walls of the nave are adorned with \*frescoes by *Cimabue* and *Giotto* (1298) of events from the life of St. Francis; those above are from the Old and New Testament, by *Cimabue* (1280). Frescoes in the transept by *Giunta da Pisa* (about 1252), injured. \*Choirstalls carved by *Domenico da S. Severino* (about 1450). Papal throne, of red marble of Assisi (by *Fuccio*), erected by Gregory IX.

Quitting the upper church and emerging on the space in front of it, we may follow the street ascending thence in a straight direction, which will lead us to the *Piazza*. Here is situated the beautiful portico of a \***TEMPLE OF MINERVA**, consisting of six columns of travertine, converted into a church of *S. Maria della Minerva*. Ancient inscriptions immured in the vestibule. Adjacent to the church is the entrance to the ancient *Forum*, which corresponded to the present *Piazza*, but lay considerably lower. In the forum a *Basement* for a statue, with a long inscription (fee  $1\frac{1}{2}$  fr.).

The *Chiesa Nuova* occupies the site of the house in which St. Francis was born.

The **CATHEDRAL of S. Rufino**, in the upper part of the town, named after the first bishop (240), dates from the first half of the 12th cent., the crypt from 1028. Façade ancient; the interior modern. Entrance to the r., before reaching the church (25 c.).

From the cathedral a broad, unpaved road to the r. leads in a few minutes to the fine Gothic church of *S. CHIARA*, near the gate, erected by *Fra Filippo da Campello* in 1253, but afterwards altered, now undergoing restoration. Beneath the high-altar are the remains of *S. Clara*, who, inspired with enthusiasm for St. Francis, abandoned her parents and wealth, founded the order of *Clarissines*, and died as first abbess. A handsome crypt of different coloured marbles has recently been constructed about her tomb. On the arch above the high-altar, frescoes by *Giotto*; those in the r. transept are attributed to *Giotto*.

In a ravine of the lofty *Monte Subasio* (3612 ft.), at the back of Assisi, is situated the hermitage *delle Carceri*, to which St. Francis was wont to retire for devotional exercises.

From Assisi to Spello a very beautiful drive of 5 M. (one-horse carr. 4—5 fr.). By train it is reached in 13 min. (express does not stop). To the r. of the road as the town is approached are the ruins of an amphitheatre of the imperial period, but they are not visible from the railway.

125 M. **Spello**, a small town with 2500 inhab., picturesquely situated on a mountain-slope, is the ancient *Hispellum* (*Colonia*



*Julia Hispellum*). The gate by which the town is entered, with its three portrait-statues, as well as the Porta Urbana, the Porta Veneris, and portions of the wall, are ancient. In \**S. Maria Maggiore*, to the r. of the entrance, an ancient cippus serves as a basin for consecrated water. To the l. the Cap. del Sacramento with \*frescoes by *Pinturicchio* (1501): l. Annunciation (with the name and portrait of the painter), opposite to us the Adoration, r. Christ in the Temple; on the ceiling, the Sibyls. The choir contains a magnificent canopy in the early Renaissance style. On the l. of the high-altar a Pietà, r. a Madonna by *Perugino*. Above the altar in the sacristy a Madonna by *Pinturicchio*.

*S. Francesco* (or *Andrea*), consecrated in 1228 by Gregory IX., contains in the r. transept an altar-piece, Madonna and saints, by *Pinturicchio* (1508).

Among other antiquities the 'House of Propertius' is shown, although it is certain that the poet was not born here. In the *Pal. Comunale* and the church-wall of *S. Lorenzo*, Roman inscriptions. The upper part of the town commands an extensive view of the plain, with Foligno and Assisi. Numerous ruins occasioned by the earthquake of 1831 are still observed.

The line crosses the *Topino* and reaches (128 M.) stat. *Foligno* (halt of  $\frac{1}{4}$  hr., good refreshment-room). About  $\frac{1}{2}$  M. from the station (one-horse carr. 40 c. each person, with luggage) lies —

**Foligno** (\**Posta*; \**Albergo di Gius. Barbacci*, R.  $1\frac{1}{2}$  fr.; \**Croce Bianca*; *Trattoria Stella d'Oro*), near the ancient *Fulginium*, an industrial town with 13,000 inhab., and an episcopal residence, situated in a fertile district. In 1281 it was destroyed by Perugia, and in 1439 annexed to the States of the Church. The earthquake of 1831 occasioned serious damage; others in 1839, 1853, and 1854 were less destructive. — Foligno also boasts of a school of painting akin to that of Perugia, the most distinguished master of which is *Niccolò Alunno*, or *da Foligno* (1460—1500).

In the Piazza is the Cathedral of *S. Feliciano* with a late Romanesque façade of the 13th cent.; interior restored. — *S. Anna*, or *delle Contesse*, formerly contained the celebrated Madonna di Foligno by Raphael, now in the Vatican. — *S. Niccolò*: in the chapel to the r. of the high-altar is a Coronation of the Virgin with a predella by *Niccolò Alunno*; 2nd chapel on the r., altar-piece by the same. — *S. Maria infra Portas*, with frescoes by the same master. — *La Nunziatella*, with a fresco of the Baptism of Christ by *Perugino*. — Old chapel of the *Palazzo del Governo*, with frescoes by *Ottaviano Nelli*.

About 4 M. to the E. of Foligno, on the slope of the hills, is situated the *Abbadia di Sassovivo*, with cloisters built in 1229, resembling those of *san Paolo Fuori* at Rome (p. 220).

About 5 M. to the W. of Foligno is **Bevagna** on the *Clitumnus*, the ancient *Mevania* of the Umbri, celebrated for its admirable pastures, with remains of an amphitheatre and other antiquities.

From Bevagna (or from Foligno direct 7 M.) the traveller may visit the lofty **Montefalco**, a small town with several churches containing fine paintings; thus, *S. Francesco*, with frescoes from the life of the Saint by *Benozzo Gozzoli* (1452); in the chapel are good frescoes by *Tiberio d'Assisi* and *Lorenzo da Viterbo*. The church of *S. Fortunato* ( $\frac{3}{4}$  M. from the town, on the way to Trevi) contains also interesting frescoes by *Benozzo* (1449). Charming views of the plain from the height.

At Foligno the line unites with that from Ancona (see R. 10).

### FROM FOLIGNO TO ROME.

RAILWAY. 104 M. From Foligno to Rome four trains daily in  $4\frac{1}{2}$ –6 hrs.; fares 17 fr. 70, 12 fr. 20, 8 fr. 55 c.; express 20 fr. 45, 14 fr. 5 c. — To Spoleto, 16 M., in 1 hr.

The railway, as well as the high-road, intersects the luxuriant, well-watered valley of the *Clitumnus*, whose flocks are extolled by Virgil, and proceeds in a straight direction to —

133 M. Stat. *Trevi*. The small town, the ancient *Trebia*, lies picturesquely on the slope to the left. The church of *\*La Madonna delle Lagrime* contains the Adoration of the Magi, one of *Perugino's* latest frescoes, and a Descent from the Cross by *Lo Spagna*. The church of *S. Martino*, outside the gate, contains a Madonna in fresco by *Tiberio d'Assisi* and a Coronation of the Virgin by *Lo Spagna*.

The small village of *Le Vene*, on the *Clitumnus*, is next passed. Near it, to the l., a small ancient *\*Temple*, usually regarded as that of *Clitumnus* mentioned by Pliny (Epist. 8, 8), but probably not earlier than Constantine the Great, as the Christian emblems, the vine and the cross, on the façade testify. The temple, now a church of *S. Salvatore*, lies with its back towards the road, about  $2\frac{1}{2}$  M. from Trevi. Near *Le Vene* the abundant and clear *Source of the Clitumnus*, beautifully described by Pliny, wells forth from the limestone-rock. On the height to the l., the village of *Campello*. On the way to Spoleto, to the l. in the village of *S. Giacomo*, is a church with frescoes by *Lo Spagna*, of 1526; beautiful road through richly cultivated land.

$144\frac{1}{2}$  M. **Spoleto** (*Posta; Albergo Nuovo*; from the station to the town  $\frac{3}{4}$  M., two-horse carr. 1 fr.), the ancient *Spoletium*, said to have been an episcopal residence as early as A. D. 50, now an archiepiscopal see with 11,000 inhab., is a busy town, beautifully situated, and containing some remarkable antiquities.

In B. C. 242 a Roman colony was established here, and in 217 the town vigorously repelled the attack of Hannibal when on his march to Picenum after the battle of the Trasimene Lake, as Livy relates (22, 9). It subsequently became a Roman municipium, suffered severely during the civil wars of Sulla and Marius, and again at the hands of the Goths, after the fall of the W. Empire. The Lombards founded a duchy here (as in Beneventum) in 570, the first holders of which were *Faroald* and *Ariolf*. After the fall of the Carolingians, *Guido* of Spoleto even attained the dignity of Emperor, as well as his son *Lambert*, who perished while hunting in 898. Innocent III. and Gregory IV. incorporated Spoleto with the States of the Church about 1220. The *Castle* of Spoleto, erected by Theodoric the Great, restored by Narses, and strengthened with four towers by Cardinal Alborno, and

now a prison, fell into the hands of the Piedmontese on 18th Sept., 1860, after a gallant defence by Major O'Reilly, an Irishman.

The town is built on the slope of a hill, the summit of which is occupied by the old castle. Ascending from the principal street in the lower part of the town, where the hotels are situated, we first reach a gateway of the Roman period, called the *Porta d'Annibale*, or *Porta della Fuga*, in allusion to the above-mentioned occurrence. Beyond it we cross the Piazza; then ascend to the l. to the *Palazzo Pubblico*, containing several inscriptions, and a \*Madonna with saints by *Lo Spagna*. The street to the l. leads to the loftily situated —

CATHEDRAL of *S. Maria Assunta*, erected by Duke Theodelapius in 617, but frequently restored; on the façade (13th cent.) five arches with antique columns, a frieze with griffins and arabesques, at each extremity a stone pulpit; above the entrance a large mosaic by *Solsernus* (1207) of Christ with Mary and John.

INTERIOR renovated in 1644. In the choir \*frescoes by *Fra Filippo Lippi*, completed after his death by *Fra Diamante* in 1470, Annunciation, Birth of Christ, and Death of Mary; in the cupola her Coronation and Assumption (unfortunately damaged). The winter-choir is embellished with carving by *Bramante* and paintings by *Lo Spagna*. At the entrance to the chapel, on the l. of the choir, is the tomb of *Fil. Lippi*, who died here in 1469 of poison administered by the family of Lucrezia Buti, a noble Florentine. Although a monk, he had succeeded in gaining the affections of this lady and abducting her from a convent. The monument was erected by Lorenzo de' Medici; the epitaph is by Poliziano. Opposite is the monument of an Orsini. The Baptistry contains frescoes in the style of *Giulio Romano*; on the \*font of travertine, sculptures from the life of Christ. In the adjacent chapel are the remains of some frescoes by *Pinturicchio*.

The other churches are of inferior interest. *S. Domenico* (disused) contains a copy of Raphael's Transfiguration, attributed to Giulio Romano. \**S. Pietro*, outside the Roman gate, is a Lombard edifice; façade adorned with sculptures.

Some of the churches contain relics of ancient temples; thus in that *del Crocefisso*, outside the town, fragments of a temple of Concordia(?); columns, etc. in *S. Andrea* and *S. Giuliano*; remnants of a theatre; a ruin styled 'Palace of Theodoric', etc. None of these, however, claim special attention.

No one should omit to visit the *Rocca* (1223 ft.), or the opposite *Monte Luco*, for the sake of the view. The former being a fortress and prison and somewhat unattractive, the latter is preferable. A short distance before the entrance to the prison is reached, the path ascends to the r., issuing by a gate which here forms an entrance to the town, where to the l. are perceived polygonal foundations, being remains of the ancient castle-wall. Outside the wall is a profound ravine, spanned by the imposing \**Aqueduct delle Torri*, built of brick, which is used as a bridge, uniting the town with Monte Luco. It rests on ten arches, and is 290 ft. in height, and 231 yds. in length. Its construction is attributed to Theodelapius, third duke of Spoleto (604). A window mid-

way affords a view. To the l. on the height is perceived the monastery of *S. Giuliano*; beneath, *S. Pietro*, above which is the Capuchin monastery, shaded by beautiful trees. *Monte Luco* is densely wooded, and possesses a number of hermitages, most of which are converted into country-residences. The road ascends rapidly near the aqueduct. After 10 min. a more unbroken prospect is obtained, embracing the fortress and town, and the spacious valley. — The summit is attained after a fatiguing ascent of  $1\frac{1}{2}$  hr. Towards the l. is a lofty cross, whence an unimpeded panorama is obtained to the N. and E., of the valley of the Clitumnus with Trevi, Foligno, Spello, and Assisi; then Perugia and the Central Apennines near Città di Castello and Gubbio. In the other directions the view is intercepted by the mountains in the vicinity. Towards the E. these are overtopped by the rocky peak of the Sibilla, snow-clad until late in the summer. Returning to the r. we pass the poor Capuchin monastery of *S. Maria delle Grazie*, an ancient resort of pilgrims. The monks (at present twelve in number), who live in great poverty, are extremely courteous to strangers, but accept no donations.

Quitting Spoleto, the train ascends during 1 hr. on the slopes of *Monte Somma* (4038 ft.) to the culminating point of the line (2231 ft.), passes through a long tunnel, and reaches the fertile valley of the *Nera*. To the l. lies —

162 $\frac{1}{2}$  M. **Terni** (*Europa; Italia*, well spoken of; *Inghilterra; Tre Colonne*), the ancient *Interamna*, where, it is believed, the historian Tacitus and the emperors Tacitus and Florianus were born. Remains of an amphitheatre (erroneously styled a '*Temple of the Sun*') in the grounds of the episcopal palace, Roman inscriptions in the *Palazzo Pubblico*, palaces of the Umbrian nobility, etc. are objects of interest. Pleasant walk on the ramparts, whence the beautiful *Nera Valley* is surveyed; l. Collescipoli, r. Cesi, opposite the spectator Narni.

From Terni a walk of  $1\frac{1}{2}$  hr. to the celebrated **\*\*Waterfalls** (*Le Cascate*, or *La Caduta delle Marmore*); one horse carr. for one person 5 fr., each additional person 2 fr., and a gratuity according to circumstances. The traveller should be abundantly provided with copper-coins. At the different points of view contributions are levied by the custodians (3—4 sous each); then there are gates that require opening (1—2 sous), besides which the patience is sorely tried by the importunities of a host of beggars and guides. Guide (3 fr.) quite unnecessary.

Descending from the Piazza by the Strada Garibaldi, we soon reach the gate and cross the *Nera*. We follow the high-road to Rieti, traversing gardens and olive-plantations, for  $\frac{3}{4}$  hr., reach the valley of the *Nera*, and enter a road on the left. The highest eminence above the river is crowned by the ruins of an old castle. The road affords fine views of the mountain-group of



Terni, M. Somma, and the rocky heights of the Nera Valley. *Papigno* stands on an isolated rock, surrounded by ravines, in a remarkably picturesque situation on the l. bank of the Nera. We follow the carriage-road leading round *Papigno*, which then leads through the ravine and crosses the Nera. Beyond the bridge, a new road leads on the r. bank of the river to the waterfalls, passing the garden of the *Villa Graziani (Castelli)*, with its luxuriant vegetation, lemons, orange-trees, and at the farther end cypresses, forming a striking contrast to the lofty rocks. The road skirts the impetuous Nera, and is shaded by evergreen oaks. After about 10 min. the spray of the waterfall becomes visible. A narrow footpath is now followed in a straight direction, finally ascending rapidly. Where it divides, a few paces to the r. lead to a projecting rock, whence the lower fall is surveyed. The ascent to the l. leads to a small arbour, where the finest view of the central fall is obtained (fee 20 c.).

The *Velino*, which here discharges itself into the Nera, is so strongly impregnated with lime that its deposit continually raises its bed; and in consequence of this the plain of Rieti (1397 ft.) is frequently exposed to the danger of inundation. In ancient times Marcus Curius Dentatus endeavoured to counteract the evil by the construction of a tunnel (B. C. 271), which, although altered, is to this day in use. The rising of the bed of the river, however, rendered new measures necessary from time to time. Two other channels were afterwards excavated, the *Cava Beatina* or *Gregoriana* in 1417, and the *Cava Paolina* by Paul III. in 1546; these, however, proving unserviceable, Clement VIII. reopened the original 'emissarius' of Dentatus in 1598. In 1787 a new cutting was required, and another has at the present day become necessary. The regulation of the *Velino*-fall has long formed the subject of vehement discussions between Rieti and Terni, as the unrestrained descent of the water in rainy seasons threatens the valley of Terni with inundation. The height of the upper fall (1312 ft. above the sea-level) is 50 ft., that of the central or principal fall is stated at 550 ft., that of the lower, down to its junction with the Nera, 240 ft.; total height 840 ft.; but according to other measurements, the total height is only about 650 ft. In volume of water and beauty of adjuncts these falls cannot easily be surpassed. The footpath continues in the valley of the Nera. Retracing our steps, we enter the first path to the l., crossing the Nera by a natural bridge, below which the water has hollowed its own channel. Where the path divides, the gradual ascent to the l. is to be selected. The surrounding rocks (in which there is a quarry) have been formed by the incrustations of the *Velino*. The channel on the r. (*Cava Paolina*) is full in winter only. The division of the cascade is surveyed here; the central fall, in the spray of which beautiful rainbows are occa-

sionally formed, may be approached more nearly. A farther ascent leads to a small pavilion of stone on a projecting rock (fee 10—20 c.), affording a beautiful view of the principal fall and the valley of the Nera. Another point of view is the garden of the first cottage which is reached (20 c.; flowers and petrifications of the Velino offered, 10—20 c. more); view of Terni. The whole excursion occupies at least 3—4 hrs.

If time permit, the excursion may be extended (3 M.) to the beautiful \**Lake of Piedilago*. We cross the Velino, reach the lake in  $\frac{1}{2}$  hr., skirt its indentations, and arrive at the village of *Piedilago*, with its ruined castle, in  $\frac{1}{2}$  hr. more. Boats may be hired at the \*inn; the opposite bank, where a fine echo may be awakened, is generally visited by water.

*Cesi*, loftily situated,  $\frac{43}{4}$  M. to the N. of Terni, possesses remains of ancient polygonal walls and interesting subterranean grottoes of considerable extent, from which a current of cool air in summer, and of warm in winter issues.

From Terni a pleasant route by Rieti, Aquila, Popoli, and Solmona leads to *Naples*. To Rieti 23 M., diligence every alternate day. From Rieti to Rome by the ancient *Via Salara*, diligence three times weekly in 10 hrs. (9 fr.). This route is, however, inferior in interest to the following, and is little frequented by tourists.

From Terni to Narni 8 M., one-horse carr. 5 fr.

The railway intersects the rich valley of the Nera. To the r. on the hill *Cesi* (see above), l. *Collescipoli*, then —

170 M. Stat. **Narni** (*Angelo*, tolerable), the ancient Umbrian *Narnia* (originally *Nequinum*), birthplace of the Emperor Nerva, Pope John XIII. (965—72), and of Erasmus of Narni, surnamed Gattamelata, the well-known 'condottiere' of the 15th century. It is picturesquely situated on a lofty rock (1191 ft.) on the *Nar*, now *Nera* (whence its name), at the point where the river forces its way through a narrow ravine to the Tiber. The old castle is now a prison.

The *Cathedral*, erected in the 13th cent., and dedicated to St. Juvenalis the first bishop (369), is architecturally interesting. — The *Town Hall* contains the Coronation of Mary by *Lo Spagna*, formerly in the monastery of the Zoccolanti, one of that master's finest paintings, but spoiled by retouching.

From Narni to Perugia by Todi, see p. 53.

From Narni a road leads to the N. W. to the (6 M.) ancient and beautifully situated Umbrian mountain-town of *Amelia*, Lat. *Ameria* (inn outside the gate), mentioned by Cicero, with admirably preserved \*walls in the Cyclopean style and other antiquities (1388 ft.)

A road corresponding with the ancient *Via Flaminia* leads from Narni towards the S. to (7 M.) —

**Otricoli**, a village near the site of the ancient *Otriculum*, the frontier-town of Umbria, where numerous antiquities, including the celebrated bust of Jupiter in the Vatican, have been discovered. In descending from Otricoli the geologist will observe in the direction of the Tiber

the first traces of the volcanic deposits which recur so frequently in the Campagna. The towering summit of Soracte becomes visible to the left.

Beyond Otricoli the road passes the small town of *Magliano*, now belonging to the *Sabina*, and leads to the l. to the Tiber, which is crossed by the handsome *Ponte Felice* (see below), formerly the approach from Umbria to Etruria, and from 1860 to 1870 the entrance from the kingdom of Italy into the States of the church.

The train quits Narni on the r. bank of the Nera, and in a few minutes reaches the \**Bridge of Augustus* on the Via Flaminia (p. 73), which led hence to Bevagna (p. 57). The arch on the l. bank is 61 ft. in height; of the two others the buttresses alone remain.

It is best surveyed from the new bridge which crosses the river a little higher up. Through the remaining arch a fine glimpse is obtained of the monastery of *S. Casciano*. By the carriage-road from Narni to the bridge is a drive of  $\frac{1}{2}$  hr.; [the far more picturesque route is on foot, descending by the somewhat precipitous bridle-path in  $\frac{1}{4}$  hr.]

The road continues to follow the magnificent valley of the Nera, with its singularly beautiful plantations of evergreen oaks, passes through two tunnels, and then by a chain-bridge (not far from the influx of the Nera) crosses the *Tiber*, which here formed the boundary between the Kingdom of Italy and the States of the Church from 1860 to 1870.

180 $\frac{1}{2}$  M. Stat. **Orte**, the ancient *Horta*, loftily situated on the bank of the Tiber, contains nothing of interest beyond its picturesque situation. Our line unites here with that from Florence by Siena and Orvieto.

The line descends the valley of the Tiber on the r. bank, affording pleasing glimpses of both banks. To the r. the lofty and indented ridge of *Soracte* (p. 65) becomes visible. On the l., on the other side of the river, lie *S. Vito* and *Otricoli* (see above). Farther on, high on the l. bank, lies *Magliano*. At (189 M.) stat. *Borghetto*, which is commanded by a ruined castle on the height to the r., the Tiber is crossed by the handsome *Ponte Felice*, built by Augustus, renovated in 1589 by Sixtus V., over which most of the traffic between Rome and the N. E. provinces formerly passed. From Borghetto by the old high-road viâ *Cività Castellana* to Rome, see p. 64.

Beyond Borghetto *Cività Castellana* becomes visible for a short time. The line crosses to the l. bank of the Tiber. The next stations (197 M.) *Stimigliano* and (202 $\frac{1}{2}$  M.) *Montorso* are situated in the mountainous district of the *Sabina*, where olive-trees abound. The country here is very attractive, but cannot conveniently be visited without letters of introduction, owing to the poverty of the inns (tolerable at *Poggio Mirteto* only).

209 $\frac{1}{2}$  M. Stat. *Passo di Correse*. The name is a corruption of *Cures*, the ancient Sabine town, where Numa Pompilius was born, the ruins of which are in the vicinity.

The train continues its route on the l. bank of the Tiber to (216 M.) stat. *Monte Rotondo*; the town, situated to the l.,

21 $\frac{1}{4}$  M. higher, possesses a castle of the Orsini, now the property of the Piombino family, commanding beautiful views of the Sabine Mts. The village was stormed by Garibaldi on 26th Oct. 1867; and 2 M. distant is Mentana (p. 303), where he was defeated on 3rd Nov. by the Papal and French troops.

The line follows the direction of the ancient *Via Salara* (p. 62; to the r., on the hill, once lay the ancient *Antemnae*) and crosses the *Anio* (p. 303); to the l. the Sabine and Alban Mts.; Rome with the dome of St. Peter's becomes visible. A wide circuit round the city is described, near Porta Maggiore (p. 150) the so-called temple of Minerva Medica (p. 149) is passed, and the central-station entered near the Thermæ of Diocletian.

Arrival in *Rome*, see p. 81.

#### FROM BORGHETTO TO ROME BY CIVITÀ CASTELLANA AND RIGNANO.

From Borghetto (p. 63) the road ascends (4 $\frac{3}{4}$  M.) to the picturesquely situated (502 ft.) **Cività Castellana** (*Posta*; *Speranza*, in the market-place), which may best be visited from this station. Here lay *Falerii*, or *Falerium Vetus*, the town of the *Falisci*, captured by Camillus B. C. 396. A lofty bridge, erected in 1712, and recently restored after having been damaged by an earthquake, carries the road into the town across a ravine, 120 ft. in depth. The Cathedral of *S. Maria* dates from 1210. The *Citadel*, erected by Alexander VI. in 1500 from a design by *Sangallo*, and enlarged by Julius II. and Leo X., was last employed as a state-prison. Cività Castellana contains nothing to interest the traveller except its picturesque situation. The deep ravines by which it is enclosed testify to vast volcanic convulsions. They contain a few fragments of ancient walls and numerous Etruscan tombs hewn in the rock, especially near the citadel.

Interesting excursion to the ruins of *Falerii* (pronounced *Falleri*), 3 M. distant. Near the citadel the *Ponte del Terreno* is crossed to the l., where tombs honeycomb the rocks on all sides, this being the more direct route to *Falerium Novum* or *Colonia Junonia*, founded by the Romans about 240, situated in the plain, 3 M. to the N. of Cività Castellana. Etruscan and Roman tombs are here seen side by side. The town was nearly in the form of a triangle, 1 $\frac{1}{2}$  M. in circumference; the well preserved walls are protected by strong square towers and penetrated by gates, one of which on the W. (*Porta di Giove*) is still in good condition. Another gate towards the S. E., the *Porta del Bove*, is also worthy of a visit; near it, the theatre of Roman construction. Also the piscina and what is regarded as the forum, at the back of the theatre.

At the *Porta di Giove*, within the walls, is the "*Abbadia di S. Maria* of the 12th cent. In the nave, antique columns; in 1829 the roof fell in, but the damage has been repaired. The adjoining building contains inscriptions, statues, etc., the result of excavations made here. An amphitheatre has also been recently discovered. One of the men at the farm-buildings may be engaged as a guide. Picturesque views from the walls.

Rome can be reached in one day from Cività Castellana.

This route, corresponding to the ancient *Via Flaminia*, is 33 M. in length, being about 5 M. shorter, and moreover less hilly, than that by Nepi. At the same time it affords a convenient opportunity for visiting Soracte (3—4 hrs. suffice). Those who travel with a vetturino alight 2 M. before Rignano is reached, where the horses may be fed. Travellers in the oppo-



site direction order the carriage to meet them 2 M. beyond Rignano. One-horse carr. from Rignano to Civit  (9 M.) 6—7 fr.; guides offer their services for the ascent of Soracte, but may well be dispensed with.

The road descends at the E. end of Civit  Castellana to the deep valley of the *Treja*, which it again gradually quits. About 2 M. from Rignano (7 from Civit ) the road ascends to the l. to Soracte; pedestrians may alight here, while others continue their route to Rignano and there obtain horses, donkeys, or a light conveyance (in which half the distance only can be performed) for the ascent. The church *de' Santi Martiri*, with Christian catacombs, is 1 M. farther.

**Rignano** (\**Posta*), a small place which boasts of a few Roman relics, was the birthplace of Cesare and Lucrezia Borgia and their brothers and sisters, children of Cardinal Roderigo Borgia (Alexander VI.). The environs are in many respects interesting to the antiquarian and naturalist.

**Soracte**, mentioned by Horace (Carm. I. 9: *Vides ut alta stet nive candidum Soracte*) and Virgil (*Æn.* 7, 785: *Summi deum sancti custos Soractis Apollo*), is now called *Monte di S. Oreste*, the word Soracte having been erroneously written S. Oracte, and thence corrupted to S. Oreste. It is a limestone-ridge, descending precipitously on both sides, extending 3—4 M. from N. W. to S. E., and culminating in several peaks of different heights. On the central and highest summit (2250 ft.) stands the church of *S. Silvestro*. On the slope which gradually descends towards the S. E. is situated the village of *S. Oreste*. Thus far the road is practicable for carriages, but walking or riding is far preferable. Leaving the miserable village to the r., the path ascends gradually to the l., and in 1/2 hr. reaches the monastery of *S. Silvestro* (2119 ft.), founded in 746 by Charleman, son of Charles Martel and brother of Pepin. As the monks live very poorly, refreshments should be brought for the excursion if required. The summit, with the church and a small disused monastery, may now be reached in a few minutes. In ancient times a celebrated Temple of Apollo occupied this site.

The \*\* view, uninterrupted in every direction, embraces: E. the valley of the Tiber, the Sabina, in the background several snow-clad peaks of the Central Apennines, among them the Leonessa; S. the Volscian and Alban Mts., then the broad Campagna, Rome, the sea; N. the mountains of Tolfa, the Lake of Bracciano, the Ciminian forest, the crater of Baccano, and numerous villages.

Pedestrians, returning from the monastery, may descend by a direct path, which, although somewhat precipitous, is considerably shorter than that by S. Oreste.

BEYOND RIGNANO the road ascends slightly. After 4 M. the dome of St. Peter's becomes visible. Midway between Civit  Castellana and Rome is the osteria of *Castel Nuovo*, where the

vetturini usually halt for a few hours to rest their horses, if no stay has been made at Rignano. As the district and the neighbouring village of Castel Nuovo are unattractive, a halt at Rignano is in every respect preferable. Beyond Castel Nuovo the road gradually descends to the valley of the Tiber. Remains of pavement and a few tombs indicate the course of the ancient road. About 16 M. beyond Castel Nuovo, 7 M. from Rome, the road descends to *Prima Porta*, where the ruins of the imperial *Villa of Livia*, or *ad Gallinas*, is situated. The beautiful statue of Divus Augustus (in the Vatican) was found here in 1863, and the excavations are still continued. One of the rooms with admirably preserved \*mural paintings, representing a garden with shrubs and birds, merits a visit ( $1\frac{1}{2}$  fr.). (Excursion to this point from Rome, see p. 305.) Near *Prima Porta* lies *Saxa Rubra*, a station on the ancient road. In A. D. 312 Maxentius was defeated in the plain (72 ft.) on the bank of the river. Beyond this, the road which runs near the Tiber, is very picturesque. On the opposite bank lies *Castel Giubileo* (266 ft.), the ancient *Fidenae*. The road, crosses the *Valchetta*, the ancient *Cremera*, which descends from Veii and was the scene of the well-known defeat of the Fabii. About 3 M. from *Prima Porta* is a remarkable rock-tomb of the family of the *Nasones*; 2 M. farther the *Ponte Molle* is reached, where the *Via Flaminia* and *Via Cassia* unite, see p. 40.

FROM CIVITÀ CASTELLANA TO ROME BY NEPI. Travellers are occasionally compelled to take this longer route, when that above described is under repair. This is in fact the regular post-road, which unites at Monterosi with that from Siena, Orvieto, and Viterbo.

From Cività to Nepi, partly through forest, 8 M. A shorter route, for pedestrians or riders only, leads by the interesting *Castel S. Elia*, a resort of pilgrims.

**Nepi**, the ancient Etruscan *Nepete* or *Nepet*, afterwards *Colonia Nepensis*, is a picturesquely situated little town, and an episcopal residence, surrounded by mediæval walls and towers. Venerable *Cathedral*; *Town Hall* with Roman sculptures and inscriptions. It was anciently a place of importance, but is now in a decaying condition, chiefly owing to its destruction by the French in 1799. Falerii is 6 M., Sutri 7 M. distant from Nepi.

The road now traverses a bleak volcanic district, and a little before *Monterosi* is reached unites ( $4\frac{2}{3}$  M.) with the road from Siena to Rome. From Monterosi to Rome, see p. 39.

## 8. From Bologna to Rome by Falconara (*Ancona*) and Foligno.

RAILWAY. 302 M. An express train runs daily from *Bologna* to *Rome* in 15 hrs., halting for  $\frac{1}{2}$  hr. at *Falconara* and  $\frac{1}{2}$  hr. at *Foligno*. Fares 55 fr. 30, 38 fr. 45, 25 fr. 10 c. — From *Bologna* to *Ancona* four trains daily in 5–7 hrs.; fares 22 fr. 45, 15 fr. 75, 11 fr. 25 c.

From the railway-station on the N. side of the city, outside the *Porta Galliera*, the line runs parallel with the high-road in the direction of the ancient *Via Æmilia*, and as far as Forlì traverses fertile plains in nearly a straight direction. In the distance to the r. rise the spurs of the Apennines. Stations (7 M.)

*Mirandola*, (10 $\frac{1}{2}$  M.) *Quaderna*, and (15 M.) *Castel S. Pietro*, on the *Sillaro*, with a castle erected by the Bolognese in the 13th cent.

22 M. **Imola** (*S. Marco*), on the *Santerno*, the Roman *Forum Cornelii*, an ancient town with 10,916 inhab. and seat of a bishop (since 422), annexed to the States of the Church in 1509, was the birthplace of St. Petrus Chrysologus, Archbishop of Ravenna (d. 449). His tomb is in the cathedral of *S. Cassiano*, where the remains of the saint of that name also repose.

The line crosses the *Santerno* and next reaches (26 M.) stat. *Castel Bolognese*, an ancient stronghold of the Bolognese, constructed in 1380. Branch-line hence to *Ravenna*. Then across the river *Senio*, the ancient *Sinnus*, to —

31 M. **Faenza** (*Corona*; *Posta*), a town with 17,486 inhab., on the *Lamone* (ancient *Anemo*), the *Faventia* of the Boii, celebrated for its pottery (whence the term '*fayence*'), and containing considerable silk and weaving manufactories. Among the churches the cathedral of *S. Costanzo* deserves mention; it contains a \*Holy Family by *Innocenzo da Imola*, and bas-reliefs by *Benedetto da Majano*. The *Capuchin Monastery*, outside the town, possesses an admirable picture by *Guido Reni*, a \*Madonna and St. John. In *S. Maglorio* a \*Madonna, attributed to *Giorgione*, more probably by *Girolamo da Treviso*. By the latter a fresco (1533), Madonna with saints, in the *Commenda* (in the Borgo), where there is also a *Collection of Pictures* by native masters, such as Bertucci, etc.

The \**Palazzo Comunale* was in the 15th cent. the scene of the murder of Galeotto Manfredi by his jealous wife Francesca Bentivoglio; the grated window in the centre, where the deed was perpetrated, is still shown.

In 1782 the *Canale Zanelli* was constructed from Faenza to the *Po di Primaro* near *S. Alberto*, in order to connect the town with the Adriatic.

A good road leads from Faenza to *Ravenna* (diligence 3 times weekly), and another by Marradi and Borgo S. Lorenzo to *Florence* (corriere daily; diligence 3 times weekly in 12 hrs.; office, Corso 68).

The line intersects the plain in a straight direction; the *Lamone* is crossed; then the *Montone*, which falls into the Adriatic not far from Ravenna.

40 M. **Forli** (*Posta*), the ancient *Forum Livii*, a well-built town with 17,723 inhab., was till 1848 the seat of the cardinal-legate.

The \**Cathedral of S. Croce* contains a chapel of the Madonna del Fuoco; in the dome \*frescoes by *Carlo Cignani*: Assumption of the Virgin. A Ciborium from a design by Michael Angelo, a casket of relics of the 13th cent., and the sculptures of the principal door of the 15th cent. are worthy of notice.

*S. Girolamo* contains a \*Madonna with angels, by *Guido Reni*; in the 1st chapel to the r., frescoes by *Melozzo* and *Palmezzano*. — *S. Mercuriale* possesses a \*painting by *Innocenzo da Imola*, sculptures of 1536, and several good pictures by *Marco Palmesz-*

zano, an artist of this town. On a house adjacent to the 'spezeria', or shop of the druggist *Morandi*, are remains of fine frescoes by *Melozzo da Forlì* (about 1470). The *Pinacoteca* contains good pictures by the same master, by his pupil *Marco Palmezzano*, by *Fra Angelico*, *Lorenzo di Credi*, etc. The \* *Piazza* with the *Palazzo Comunale* and other edifices deserves a visit. The *Citadel*, constructed in 1361, is now a prison.

A road leads from Forlì on the l. bank of the *Ronco* to *Ravenna* (about 15 M.). Another through the Apennines by *Rocca S. Casciano* and *S. Benedetto* to *Florence*; diligence 3 times weekly, corriere daily at noon.

The line to Rimini crosses the *Ronco* and passes stat. *Forlimpopoli*, the ancient *Forum Popilii*; to the r., on the hill, *Bertinoro* with its productive vineyards; then, viâ *Polenta* and across the *Savio* (*Sapis*), to the town of —

52 M. **Cesena** (\* *Posta* or *Leone Bianco*), with 8000 inhab., charmingly situated. In the *Piazza* is the handsome \* *Palazzo Pubblico* with a statue of Pius VI., who was born at Cesena in 1717. In the interior a \* *Madonna* by *Francesco Francia*. The *Cathedral* contains two marble altars of the 15th cent. The *Capuchin Church* possesses a fine picture by *Guercino*. The \* *Library*, founded in 1452 by *Domenico Malatesta Novello*, contains 4000 MSS.

On an eminence,  $\frac{3}{4}$  M. distant, stands the handsome church of \* *S. Maria del Monte*, a work of *Bramante*, and a Benedictine monastery. Productive sulphur-mines in the vicinity, towards the S.

The line crosses the stream *Pisciattello*, which bears the name of *Urgone* in its upper course, and is here identical with the celebrated *Rubicon* crossed by Cæsar in his march against Rome. On the road between Cesena and ( $60\frac{1}{2}$  M.) stat. *Savignano* stands a column purporting to bear a decree of the Roman senate, which threatens to punish those who should unbidden venture to cross the Rubicon. Montesquieu regarded this as genuine, but it is a comparatively modern imposture. — 63 M. Stat. *S. Arcangelo*.

Before Rimini is reached, the five-arched \* *Bridge of Augustus*, one of the finest existing ancient works of this description, crosses the *Marecchia*, the ancient *Ariminus*. Here the *Via Æmilia* united with the *Via Flaminia* which led to Rome.

$69\frac{1}{2}$  M. **Rimini** (\* *Aquila d'Oro*), the ancient *Ariminum*, a town of the Umbri and a Roman colony, which belonged during the exarchate to the Pentapolis Maritima, is situated on the estuaries of the *Marecchia* and *Ausa*, possesses 17,000 inhab., and has recently come into notice as a sea-bathing place. The old harbour at the mouth of the *Marecchia* is now choked up with sand and is used by numerous fishing-boats. As the town is approached from the station, a street to the l. diverges after a walk of 4 min. to—

\* *S. Francesco* (*Duomo*, *Tempio dei Malatesta*), a church of the 14th cent., in the Italian Gothic style, handsomely restored in 1447 by *Sigismondo Malatesta* in the classical style of that



period from designs by *Leon Battista Alberti*. The façade is unfortunately incomplete. The interior is flanked with large lateral chapels; the rich ornamentation was designed by Alberti. To the r. of the entrance is the monument of Sigismondo. The chapel of the relics, which the sacristan shows, contains a fresco by *Piero della Francesca*.

In the neighbouring market rises a stone *Pedestal*, from which, according to an inscription of 1555, Cæsar is said to have harangued the army after the passage of the Rubicon (!).

The market-place is intersected by the *Corso*, a street which traverses the town from N. to S., leading from the bridge mentioned above to the interesting \**Porta Romana*, or arch of Augustus, constructed of travertine and adorned with sculptures. According to the inscription, it was erected in B. C. 27, as a mark of gratitude for the completion of the *Via Flaminia*. Near the *Cappuccini* are a few remains of an amphitheatre.

*S. Giuliano* contains an altar-piece by *Paolo Veronese*, and an ancient picture by *Lattanzio della Marca*. — *S. Girolamo* has a \* picture of the saint by *Guercino*. — The *Palazzo del Comune* possesses an altar-piece by *Domenico del Ghirlandajo*, and a *Pietà* by *Giovanni Bellini* (about 1470). — The *Library*, founded in 1617 by the jurist Gambalunga, contains 23,000 vols. and MSS. — The dilapidated *Castle of the Malatesta*, now the citadel, still bears traces of the roses and elephants of the family escutcheon. From the history of the Malatestas Dante derived the episode of '*Francesca da Rimini*' in the 5th canto of the *Inferno*.

In the *Castello di S. Leo*, 18 M. to the W. of Rimini, the notorious *Cagliostro* (Giuseppe Balsamo) died in confinement in 1794. From S. Leo a bridge-path, much frequented by fishermen, leads to *Florence* by *Camaldoli* and *Vallombrosa*, traversing picturesque ravines.

About 12 M. from Rimini is situated the ancient republic of **San Marino**, the smallest in the world, said to have been founded in an inaccessible wilderness by St. Marinus at the time of the persecutions of the Christians under Diocletian. This diminutive state braved all the storms of mediæval warfare, and even the ambition of Napoleon. It retained its ancient constitution till 1847, when its senate was converted into a chamber of deputies. The precipitous rock in a bleak district on which the town (1000 inhab.) is situated is reached by one road only from Rimini. The village of *Borgo* at the base is the residence of the wealthier inhabitants. A cavern, through which a perpetual current of cold air passes, is an object of curiosity. The celebrated epigraphist and numismatist *Bartolommeo Borghesi*, born at Savignano in 1781, was from 1821 until his death in 1860, a resident at S. Marino, where he arranged and described his admirable collections, and received visits from foreign savants.

Beyond Rimini the line skirts the coast, passes (75½ M.) stat. *Riccione*, crosses the streams *Marano* and *Conca* (the *Crustumium Rapax* of Lucan), and reaches (81 M.) stat. *La Cattolica*, so called from having been the residence of the Roman Catholic bishops during the Council held at Rimini in 359. The line crosses the *Tavollo* and passes the *Villa Vittoria*, situated on the l. side of the road to Rimini, once occupied by Queen Caroline

of England when Princess of Wales. Crossing the *Foglia*, the ancient Isaurus or Pisaurus, the train now reaches —

90½ M. **Pesaro** (*Leone d'Oro; Italia*), the ancient *Pisaurum* (19,900 inhab.), the capital of the united provinces of Pesaro and Urbino, and formerly belonging to the Pentapolis Maritima. It was a Roman colony as early as B. C. 184, was destroyed by Totilas, and rebuilt by Belisarius. It was subsequently ruled over by the Malatesta family, then by the Sforza, and later by the della Rovere, dukes of Urbino, under whom, especially through the influence of Lucrezia d'Este, it became a great centre of art and literature, and was visited by *Bernardo* and *Torquato Tasso*. In 1631 the town was annexed to the States of the Church.

Pesaro was the birthplace of the celebrated composer *Gioacchino Rossini* (b. 1789, d. at Paris 1868), the 'swan of Pesaro', to whom a bronze statue (on the r. as the station is quitted) was erected in 1864 by admiring friends.

The ancient palace of the Dukes of Urbino, with a magnificent hall, is now the seat of the authorities.

The *Foglia* is crossed by a bridge of Roman origin.

Among the churches may be mentioned: *S. Francesco*, with a \*Coronation of the Virgin by *Giovanni Bellini*; *S. Cassiano*, with a St. Barbara by *Simone da Pesaro*; *S. Giovanni de' Riformati*, with a badly restored altar-piece by *Guercino*.

The *Biblioteca Olivieri* contains 13,000 vols. and 600 MSS. Adjacent to it is a small *Museum of Antiquities*. The *Ospizio degli Incurabili* possesses a collection of majolica-vases. The treasures of art of which Pesaro formerly boasted have long since been transferred to Rome and Paris.

Near Pesaro is *Monte S. Bartolo*, where the Roman dramatist L. Attius is said to have been born and to be interred. Beyond it lies *L'Imperiale*, once a favourite villa of the dukes, erected by Leonora Gonzaga, praised by *Bernardo Tasso*, and adorned with frescoes by *Raffaello dal Colle*, but abandoned to decay since the 18th cent. In the vicinity is the church of the *Girolamitani*, with an unfortunately damaged picture of St. Jerome by *Giovanni Santi*. One of the finest prospects in the environs is obtained from an eminence behind the monastery.

AN EXCURSION TO URBINO may most easily be accomplished from Pesaro. Diligence daily at 5 a. m. from Urbino to Pesaro in 5–6 hrs., returning on the arrival of the afternoon trains. The road leads through the valley of the *Foglia*, which falls into the sea at Pesaro, to *Montecchio*, and then gradually ascends by the brook which falls into the *Foglia*.

**Urbino** (*Italia*), the ancient *Urbinum Metaurense*, so named from the neighbouring Metaurus, lies on an abrupt cliff, surrounded by barren mountains. The town (8000 inhab.) boasts of a university with as many professors as students. Its monuments and historical associations are interesting.

In the 13th cent. the town came into the possession of the *Montefeltro* family, and under *Federigo Montefeltro* and his son *Guidobaldo* in the 15th cent. attained to such prosperity as entirely to eclipse the neighbouring courts of the Malatestas at Rimini and the Sforzas at Pesaro. *Federigo Montefeltro*, who distinguished himself as a condottiere in the feuds of the 15th cent., in 1474 married his daughter to *Giovanni della Rovere*, a nephew

of Sixtus IV., and was in consequence created Duke of Urbino. In this capacity he acquired a well-merited reputation as a patron of science and art, and Urbino was styled the 'Italian Athens'. His example was followed by his son *Guidobaldo I.*, zealously seconded by his duchess, the beautiful and accomplished *Elizabetta Gonzaga*. In 1497 *Guidobaldo* was expelled by *Caesar Borgia*, but after the death of Alexander VI. returned in triumph to Urbino, where he was visited during three festive days by his relative *Julius II.* (who now became Pope 1503–13), while on his route to Bologna. On this occasion the latter became acquainted with the youthful *Raphael Santi* (born 28th March, 1483, at Urbino), who at first studied under the guidance of his father, the painter *Giovanni Santi*, subsequently under the celebrated *Pietro Vannucci (Perugino)* at Perugia, and in 1504 went to Florence to perfect himself by studying the works of *Leonardo da Vinci* and *Michael Angelo Buonarroti*. On the death of Duke *Guidobaldo* in 1508, *Julius II.* summoned *Raphael* to Rome to decorate the Stanza della Segnatura with frescoes. Under *Julius* and his successor *Leo X.*, *Raphael* acquired the reputation of the greatest painter of the day, and died on 6th April, 1520. For the development of his genius, however, he was in a great measure indebted to the munificent patronage of the court of Urbino. Here Count *Balthasar Castiglione* wrote his 'Cortegiano', the ideal of a courtier; here, also, the erudite *Polydorus Vergilius* resided; and *Federigo Baroccio*, who distinguished himself at Rome as a successful imitator of *Raphael*, was a native of Urbino (b. 1528), where he died in 1612. In 1626 the duchy was incorporated with the States of the Church, when Urban VIII. persuaded the last and childless Duke *Francesco Maria II.* to abdicate.

The town still contains much that recalls its pristine splendour. The \*DUCAL PALACE, erected by *Luziano di Lauranna* in 1468 by order of *Federigo Montefeltro*, was at that period regarded as the finest building of the kind in Italy, and is still a most interesting example of early Renaissance architecture, being remarkable for its symmetrical proportions and the rich decoration of its halls, windows, buttresses, chimney pieces (by *Francesco di Giorgio* and *Ambrogio Barocceio*, ancestor of the painter of that name), etc. On the stair, the statue of Duke Frederick. The library of the palace and other collections were transferred to Rome. The corridors contain a considerable collection of well-arranged inscriptions from Rome and the Umbrian municipia, established by the epigraphist *Fabretti*.

The *Pinacoteca*, or public picture gallery, is destined for the reception of pictures from the churches mentioned below.

The \*CATHEDRAL possesses two good pictures, one by *Federigo Baroccio*, of St. Sebastian and the Eucharist, the other by *Timoteo della Vite*, of St. Martin and Thomas à Becket, with a portrait of the duke. In the sacristy a Scourging of Christ by *Piero della Francesca*.

S. FRANCESCO contains pictures by *Giovanni Santi*, a Madonna with St. John the Baptist, St. Sebastian, St. Jerome, and St. Francis, with three kneeling figures of the donors, members of the Buffi family (not of the family of *Raphael*, as was formerly believed); St. Rochus and Tobias by *Timoteo della Vite*; also monuments of the princes of Urbino.

S. *Francesco di Paola*, with two pictures by *Titian*, the Resurrection and Eucharist. — S. *Giuseppe* with a \*Madonna, by *Timoteo della Vite*, and (in the oratorio) a copy of *Raphael's* Sposalizio, by *Andrea Urbani*. — The Oratorio of the *Confraternità di S. Giovanni* is covered with paintings by *Lorenzo da S. Severino* and his brother, of the school of Giotto, History of the Virgin and John the Baptist. — The college near S. *Agata* contains an interesting picture by *Justus van Ghent*, a pupil of Van Eyck, of 1474. — In the church of \*S. *Bernardino*,  $\frac{3}{4}$  M. from the town, are the tombs of the Dukes *Federigo* and *Guidobaldo*; in the sacristy, thirteen painted panels, by *Antonio di Ferriero* (1435), and the Dead Christ by *Giovanni Santi*.

*Raphael's House* is indicated by an inscription over the door. On one of the walls is seen a Madonna with sleeping Child, long regarded as an early production of *Raphael*, but ascertained to have been executed by his father *Giovanni Santi*. It is proposed to erect in his native town a monu-

ment worthy of the great master, for which purpose a committee has existed for some years.

In the *Theatre*, formerly celebrated for its decorations by *Girolamo Genga*, the first Italian comedy was performed. This was the *Calandra* of Cardinal *Bibbiena* (or rather *Bernardo Divizio* of Bibbiena in the Casentino, b. 1470, d. at Rome 1520), the friend of Pope Leo X. and patron of Raphael.

From the height of the *Fortezza* [an interesting \*survey of the sterile chain of the Apennines may be made.

From Urbino to *Fossombrone* (p. 73) diligence daily in 3 hrs.

From Pesaro to Ancona the line skirts the coast, occasionally approaching within a few paces of the sea, of which a pleasant view is afforded.

98 M. **Fano** (\**Il Moro*; *Tre Re*), the *Fanum Fortunae* of antiquity, a pleasant little town, surrounded by ancient walls and a deep fosse, as a watering-place more unpretending than Rimini.

The principal curiosity is the \**Triumphal Arch of Augustus*, which was enlarged and altered in the time of Constantine. The harbour, once celebrated, is now insignificant.

Churches: \**Cathedral of S. Fortunato*, the four recumbent lions in front of which formerly supported the pillars of the portico. In the interior the chapel of S. Girolamo (the 2nd to the l.) contains a monument of the Rainalducci family; nearly opposite (4th to the r.) is a chapel adorned with sixteen frescoes by *Domenichino*, once admirable, now disfigured by restoration. In the chapel of the sacristy, a Madonna with saints, by *L. Caracci*.

*S. Maria Nuova* possesses two fine paintings by *Pietro Perugino*, a Madonna of 1497 and an Annunciation of 1498, and a Salutation by *Giovanni Santi*. In *S. Croce* is a \*Madonna by *Giovanni Santi*. In *S. Paterniano*, the Espousals of the Virgin by *Guercino*. In *S. Pietro*, frescoes by *Viviani*; in the chapel of the Gabrielli an Annunciation by *Guido Reni*.

The *Collegio Folli* contains David with the head of Goliath by *Domenichino*, and copies of his frescoes in the cathedral.

From Fano to Gubbio and Foligno, see below.

Beyond Fano the line crosses the river *Metaurus*, celebrated as the scene of Hasdrubal's defeat (B. C. 207); then, near (105 M.) stat. *Marotto*, it crosses the *Cesano*, and reaches —

112 M. **Sinigaglia** (*Locanda della Formica*), the *Sena Gallica* of antiquity, with 10,500 inhab. The town was destroyed by Pompey during the Civil War between Marius and Sulla, and also suffered frequent devastation during the middle-ages, so that it now presents quite a modern appearance. Pope Pius IX. (Conte Mastai-Ferretti) was born here on 13th May, 1792, and the celebrated singer Angelica Catalani in 1784 (d. at Paris, 1849). A fair, instituted in the 13th cent., is held here from 30th July to 8th Aug. annually.

119½ M. Stat. *Casa Bruciate*. The train crosses the *Esino* and reaches (122½ M.) stat. *Falconara*, where the line to Rome branches off, and *Ancona*.

Ancona, and continuation of the journey, see R. 10.



## FROM FANO TO FOLIGNO AND ROME VIÂ GUBBIO.

The high-road which connects Rome with the Valley of the Po traverses the Umbrian plains of Terni and Spoleto, and then ascends the valley of the Topino and the Chiascio, until it reaches its culminating point on the Apennines. Descending on the E. side of that range it follows the course of the Metaurus to its mouth at Fano, after which it skirts the coast and leads N. to Bologna and the valley of the Po. It is identical with the ancient *Via Flaminia*, constructed in B. C. 220 by the Censor C. Flaminius (who afterwards fell at the Battle of the Trasimene Lake, see p. 47), in order to secure the possession of the district of the Po which had been at that time wrested from the Gauls. This road is still one of the most important channels of local traffic in Central Italy, but since the completion of the Apennine Railway from Bologna to Florence, and the recently opened line from Ancona to Rome (R. 10), has been little frequented by tourists. It is, however, replete with natural attractions, and affords the traveller an opportunity of becoming acquainted with several towns which merit a visit on account of their monuments and historical associations. The most interesting points are Urbino, Gubbio, and the route across the Apennines from Fossombrone to La Schieggia.

From *Bologna to Fano* railway in  $3\frac{3}{4}$ —6 hrs.; fares 17 fr. 30, 12 fr. 10, 18 fr. 65 c. — From *Fano to Fossato* (54 M.) corriere daily in about 10 hrs. — From *Fossato to Foligno* railway in 1 hr.; fares 4 fr. 60, 3 fr. 20, 2 fr. 30 c. — From *Foligno to Rome* railway in 4—6 hrs.; fares 17 fr. 70, 12 fr. 20, 8 fr. 55 c.; express 20 fr. 45, 14 fr. 5 c.

The road to Foligno, the ancient *Via Flaminia*, leads on the N. bank of the *Metaurus*, the fertile valley of which is well cultivated, to Fossombrone, 17 M. distant. About 1 M. from the latter, near the church of *S. Martino al Piano*, was once situated the Roman colony of *Forum Sempronii*, of which but scanty remains now exist. After its destruction by the Goths and Lombards, it was replaced by —

**Fossombrone** (*Posta*), which was long under the dominion of the Malatesta family, but under Sixtus IV. accrued to the States of the Church. It is now a prosperous little town with 4500 inhab. and silk-factories, prettily situated in the valley, which here contracts, and commanded by a castle on the height above. Ancient inscriptions on the cathedral, in the Seminary, etc. may be inspected. From Fossombrone to Urbino, see p. 72; the road diverges to the r. at *Calmazzo*, 2 M. from Fossombrone. The *Via Flaminia* here crosses the *Metaurus*, which descends from the valley near *S. Angelo in Vado* from the N., and follows the l. bank of the *Candigliano*, which at this point empties itself into the Metaurus. The valley soon contracts; to the r. rises the hill of *Pietralata*, occasionally named *Monte d'Asdrubale*. Here, according to the popular tradition, was fought the memorable Battle of the Metaurus in which, B. C. 207, Hasdrubal, whilst marching to the aid of his brother Hannibal with 60,000 men, was signally defeated and slain by the consuls Livius Salinator and Claudius Nero. This was the great event which decided the 2nd Punic War in favour of Rome. The valley now becomes still more confined. At the narrowest part, where the rocky walls approach so near

each other as to leave space for the river only, is the celebrated \***Furlo Pass** (Furlo from *forulus* = passage, the ancient *petra intercis*a), a tunnel 17 ft. wide, 14 ft. high, and about 32 yds. in length. The founder of the work was the Emp. Vespasian, as the inscription preserved at the N. entrance records (*Imp. Caesar. Augustus. Vespasianus. pont. max. trib. pot. VII. imp. XXVIII. cos. VIII. censor. faciund. curavit*). A short distance beyond it stands the small church, *Badia del Furlo*. At the confluence of the Candigliano and *Burano*, 9 M. from Fossombrone, is situated the village of *Acqualagna*. The road crosses the Candigliano and thenceforward follows the l. bank of the *Burano*. From this point to the lofty *Cagli*, about 6 M. At the foot of the hill on which the latter is situated, an antique bridge, consisting of huge masses of rock, crosses a tributary brook.

**Cagli** (*Posta*, in the *Piazza*, charges according to bargain), a small town with about 3000 inhab., occupies the site of the ancient borough of *Cales* or *Calle*. *S. Domenico* contains one of the greatest works of *Giovanni Santi*, Raphael's father, a *Madonna* with saints, al fresco. The angel on the r. of the *Madonna* is said to be a portrait of the young Raphael. There is also a *Pietà* with *St. Jerome* and *Bonaventura*, by the same master. *S. Francesco* and *S. Angelo Minore* also possess good pictures.

From *Cagli* to *Cantiano* 6 M.; in the church *della Collegiata*, a *Holy Family* by *Perugino*.

Hence to *La Schieggia* 8 M. The culminating point of the road is 2400 ft. above the sea.

**Schieggia** is an insignificant place, deriving its sole importance from the roads which converge here. On *Monte Petrara*, in the vicinity, stand the ruins of the celebrated temple of *Jupiter Apenninus*, whose worship was peculiar to the Umbrians. Several bronzes and inscriptions have been discovered in the environs. The strange-looking *Ponte a Botte* (a cylinder above an arch), which here crosses a ravine, was constructed in 1805. Picturesque oak-plantations in the neighbourhood.

At *La Schieggia* the road divides: the ancient *Via Flaminia* descends to *Foligno*, while another road leads to *Gubbio* and *Perugia*. Descent from *Schieggia* to *Gubbio* 8 M.; from *Gubbio* a route of 13 M. back to the *Via Flaminia* (2 M. above *Gualdo Tadino*, p. 79), so that the digression by *Gubbio* for those proceeding to *Foligno* does not amount to more than 6—7 M. Another road leads (8 M.) from *Schieggia* to *Fossato* (p. 80). A single traveller without luggage may obtain a seat in the post-conveyance from *Schieggia* to *Gubbio*.

**Gubbio** (*Locanda di Spornichia*) is situated at the base of *Monte Calvo* (2969 ft.) in a valley surrounded by mountains. The town (6000 inhab.) presents an entirely mediæval aspect, and the

proximity of the Apennines imparts to it a more severe character than that of most Italian towns.

The ancient *Iguvium*, mentioned by Cicero and Cæsar, extended farther towards the plain. It was destroyed by the Goths, was in 1155 besieged by the Emp. Frederick I., then became an independent state, afterwards belonged to the duchy of Urbino, and with it finally accrued to the States of the Church. Gubbio was the native place of *Oderisi*, a famous miniature painter (d. about 1300), who is called by Dante in his *Purgatorio* (11,80) 'l'Onor d'Agobbio'. A branch of the Umbrian school of painting afterwards flourished here, of which the principal representatives were *Sinibaldo Ibi*, *Ottaviano* and *Tommaso Nelli*, and *Nucci*. Majolica-painting also attained a high degree of perfection here.

The \**Palazzo del Comune*, an imposing edifice erected in 1332—1340 by *Matteo di Giovanelli* of Gubbio, surnamed *Gattapone*, is at present disused. \*View from the tower.

The \**Ducal Palace*, by *Luciano Lauranna*, the architect of the palace at Urbino, is constructed in a similar style.

The \**Cathedral of S. Mariano e Jacopo Martire* contains fine pictures and carving; a Madonna with S. Ubaldo and S. Sebastian by *Sinibaldo Ibi*.

*S. Maria Novella*, with a Madonna by *Ottaviano Nelli* and frescoes by *Gentile da Fabriano*. The other churches (*S. Pietro*, *S. Francesco*, *S. Domenico*) also contain valuable pictures.

The collections of the Marchese *Rangiasci-Brancaleoni* in his palace in the upper part of the town, comprising pictures, antiquities, etc., merit a visit.

Outside the town are numerous ruins, among which a theatre, excavated a few years ago, appears to date from the republican period. Amidst its ruins, in 1440 were found the \**Eugubian Tables*, now preserved in the Palazzo Municipale. They are of bronze and bear inscriptions, four in Umbrian, and three in Latin characters, which long baffled the investigation of the learned. They contain in the Umbrian language, an old Italian dialect akin to Latin, liturgical regulations and formulæ of nearly uniform import, dating from different periods. The older, in the Umbrian character, are read from right to left. The later, in Latin letters, date from about the 2nd cent. B. C.

The road to Perugia (23 M.) first traverses the plain of Gubbio, and then a bleak, uninteresting, hilly district, until it reaches the valley of the Tiber at *Busco*. It then crosses the Tiber near *Felcino*, and ascends to *Perugia*, which it enters by the Porta del Sole. Perugia, and from Perugia to Foligno, see p. 48.

The direct route from Schieggia to Foligno follows the grassy valley of the *Chiascio* as far as the small town of *Sigillo*. Stalactite-caverns in the vicinity. *Fossato*, 3 M. farther, is a station on the Rome and Ancona line. Hence to Foligno, see p. 79; from Foligno to Rome, p. 58.

## 9. From Trieste to Ancona.

STEAMBOATS of the *Austrian Lloyd* (Office in the Tergesteo, Via del Teatro) once weekly (Tuesdays at 4 p. m.) on their route to Greece and the Levant; average passage to Ancona 15 hrs. Fares 1st cl. 17, 2nd cl. 12 florins Austrian currency (1 fl. = 2½ fr.); food extra (D. 1 fl.). The vessels are clean and well fitted up, and the service regular. Embarcation without additional charge at the Molo S. Carlo. — Italian vessels of the *Società Peirano Danovaro e Comp.* leave every Monday at 10 a. m. viâ Venice (where they stop 1½ day) for Ancona, arriving there early on Thursday.

**Trieste.** \*HÔTEL DE LA VILLE, R. 1½ fl., L. 40, B. 70, A. 40 kr. (10 kreuzers = 2½ d. Engl.); \*HÔTEL DELORME; AIGLE NOIR; ALBERGO DANIEL (Eliseo), beer on the ground-floor.

Cab from the station to the town, one-horse 60 kr., two-horse 1½ fl.; in the reverse direction 40 kr. or 1 fl.; each trunk 10 kr.

The town and its objects of interest are described in Part I. of this Handbook (*Northern Italy*).

As the harbour is quitted we obtain a retrospect of the charming situation of Trieste. To the N. appears the château of *Miramar*, once the property of the ill-fated Emp. Maximilian of Mexico. To the S.E. the undulating, olive-clad coast of Istria; in the bay, *Capo d'Istria* with an extensive house of correction. On an eminence, the church of *Pirano*, supported by arches; the town (9000 inhab.) with its saltworks is picturesquely situated in a bay. The Venetians conquered the fleet of Frederick I. here and took his son Otho prisoner.

The following points now become visible in succession: the lighthouse of *Salvore*; *Umago*; the château of *Daila*; *Cittanova*; *Parento*, with a remarkable cathedral, a basilica of 961, a town where 600 years ago the crusaders generally made their first halt; on an island the watchtower and deserted monastery of *S. Niccolò*; *Orsera*; and in the distance to the E. *Monte Maggiore* (4691 ft.). The coast gradually fades away, *Rovigno*, a place of some importance, being the last point which is faintly distinguished.

Early on the following morning the Italian coast is approached; on the spurs of the Apennines the towns of *Pesaro*, *Fano*, and *Sinigaglia* become visible; the vessel soon enters the harbour of Ancona (see below). Landing or embarcation 1 fr. for each person with luggage.

## 10. From Ancona to Rome.

185 M. RAILWAY in 10 hrs.; fares 31 fr. 10, 21 fr. 35, 14 fr. 90 c.; express 34 fr. 55, 23 fr. 90 c. — To Foligno, 80½ M., in 5 hrs.; fares 13 fr. 50, 9 fr. 25, 6 fr. 40 c. — A considerable delay always takes place at Foligno.

**Ancona.** \*LA PACE (Pl. a), near the harbour, table d'hôte 3½ fr., omnibus 1 fr., facchino 50 c.; VITTORIA (Pl. b), Strada Calamo, with \*trattoria, R. and L. 2—3, A. ½, omnibus 1 fr. — *Caffè del Commercio*, near the theatre; *Caffè Dorico*, opposite the Exchange; \**Birraria Glaenzer*, in the Corso Vittorio Emanuele.

*Austrian Lloyd Office*, Contrada del Porto 30; *Post Office*, Str. Calamo. *Fiacre* from the station 1 fr., incl. luggage, at night 1½ fr.













Ancona, the *Ancon* of the Greeks, i. e. 'elbow', from the form of the promontory, whence an elbow still forms part of the armorial bearings of the town, is beautifully situated between the promontories of *Monte Ciriaco* and *Monte Conero*, or *M. Guasco*, and possesses an excellent harbour. It is the residence of a military commandant, and contains 46,000 inhab., of whom 6000 are Jews. As Ancona is a free harbour, luggage is examined at the gates on departure from the town.

Ancona was founded by Doric Greeks from Syracuse, whence it was termed *Dorica Ancon* by Juvenal (Sat. IV. 40). It was afterwards a Roman colony, and was furnished by Trajan with an improved quay. In the middle ages it repeatedly recovered from the ravages of the Goths and others, and in 1532 came into the possession of Pope Clement VII. through the instrumentality of Gonzaga. Ancona is also frequently mentioned as a fortress in the annals of modern warfare. Thus in 1796 it was surrendered to the French, in 1799 to the Austrians, in 1805 to the French again; and in 1815 it was ceded to the pope, to whom it belonged till 1860. In 1832—38 the citadel was garrisoned by the French (under the Perier ministry), in order to keep in check the Austrians, who were in possession of Bologna and the surrounding provinces. In 1849 the town was the scene of many excesses, and on 18th June was re-captured by the Austrians. On 20th Sept., 1860, after the Battle of Castelfidardo, it was finally occupied by the Italians.

On the old quay still stands the marble \**Triumphal Arch*, erected A. D. 115 by the Roman senate in honour of Trajan on the completion of the new wharf, as the inscription records. It is perhaps the finest ancient work of this kind now extant. Traces of the bronze decorations with which it was once embellished are still distinguished.

The modern quay, constructed by Pope Clement XII., is also adorned with a triumphal arch, from designs by *Vanvitelli*, but far inferior to the above-mentioned. The harbour is defended by several forts.

The \**Cathedral of S. Ciriaco*, dedicated to the first bishop of Ancona, stands on a lofty site, once occupied by the Temple of Venus mentioned by Catullus (36, 13) and Juvenal (IV, 40), and contains the magnificent columns which once appertained to the ancient temple. The building was begun in the 10th cent., the façade is of the 13th. The foremost columns of the beautiful Gothic portico rest on red lions. The octagonal dome is reputed the oldest in Italy. A crypt in the r. transept contains the \**Sarcophagus of Titus Gorgonius*, Prætor of Ancona, and some Christian Antiquities; in the other transepts are the tombs of St. Cyriacus, Marcellinus, and Liberius. Within a house in the vicinity are a few remains of a Roman amphitheatre. — The churches of *S. Francesco* and *S. Agostino* possess Gothic vestibules, and that of *S. Maria della Piazza*, in the Romanesque style, is also well worth notice. — The *Loggia de' Mercanti* (Exchange), designed by Tibaldi, has a Moorish aspect. — The *Palazzo del Governo* contains a small picture-gallery. — In the *Piazza di S. Domenico* stands a marble statue of Pope Clement XII. (Corsini, 1730—40), the chief benefactor of the town.

From the piazza of the theatre the new and well-paved Corso Vittorio Emanuele ascends towards the E. to the spacious *Piazza Cavour*, in the centre of which rises a colossal statue of the count, erected in 1868.

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The train runs on the rails of the Ancona and Bologna line, which with the old high-road skirts the coast (r. a beautiful retrospect of the town and harbour), as far as stat. *Falconara* (p. 72), situated on an eminence to the left. Here it diverges to the S. W. into the valley of the *Esino* (Lat. *Æsis*), which it soon crosses at (10 M.) stat. *Chiaravalle*, a small town with a Cistercian monastery. The following station is —

17 M. **Jesi**, now one of the most prosperous manufacturing towns of the province, the ancient *Æsis*, where the Emp. Frederick II., the illustrious son of Henry VI. and Constantia of Sicily, and grandson of Frederick Barbarossa, was born on 26th Dec., 1194. The cathedral is dedicated to the martyr St. Septimius, who was the first bishop of the place in 308. Jesi was also the birthplace of the composer *G. Spontini* (b. 1778, d. 1851).

The valley gradually contracts; the line crosses the river twice. — 26 M. Stat. *Castel Planio*. Beyond (30 M.) stat. *Serra S. Quirico*, near *Monte Rosso*, the mountains approach so nearly together as barely to leave room for the road, which here passes through a wild ravine, frequently endangered by falling rocks. The railway penetrates Monte Rosso by a long tunnel, crosses the river repeatedly, and at length reaches the pleasant valley of *Fabriano*. — 37 M. Stat. *Albaccina*.

In the vicinity is *Matelica*, a town with 4000 inhab., possessing pictures by *Palmezzano* and *Eusebio di S. Giorgio* in the church of S. Francesco, and a small picture gallery in the Palazzo Piersanti. From Matelica to Camerino 3½ M., to San Severino 14 M.

— 44½ M. **Fabriano** (*Leon d'Oro*; *Campana*), a prosperous town with 7500 inhab., remarkable for its paper-manufactories, and situated in the vicinity of the ancient *Tuficum* and *Attidium*, towns long since destroyed. The *Town Hall* contains ancient inscriptions; the *Campanile* opposite bears an absurdly extravagant inscription with regard to the unity of Italy. The churches of *S. Niccolò*, *S. Benedetto*, *S. Agostino*, and *S. Lucia*, as well as the private houses *Casa Morichi* and *Fornari*, contain pictures of the school of painting which flourished here. *Gentile da Fabriano*, the greatest master of the school, is remarkable for the softness and delicacy of his style. The Marchese *Possenti* possesses a collection of objects in ivory, which well merits a visit.

From Fabriano a good mountain-road (9 M.) leads by the picturesque *La Genga* to the lofty *Sassoferrato*, situated in a fertile valley, consisting of the upper and lower town, with 2000 inhab., and possessing interesting churches and pictures. *Giambattista Salvi*, surnamed *Sassoferrato*, was born here in 1605. He afterwards became celebrated as an historical painter under the guidance of Domenichino and Guido Reni at Rome, and was

especially noted for the beauty of his Madonnas. He died at Rome in 1685. His works show that he had carefully studied the older masters, especially Raphael. *S. Pietro* contains a Madonna by him. In the vicinity are the ruins of the ancient *Sentinum*, where, B. C. 296, the great decisive battle took place between the Romans and the allied Samnites, Gauls, Umbrians, and Etruscans, on which occasion the consul Decius heroically sacrificed himself. The Roman supremacy over the whole of Italy was thus established.

Beyond Fabriano the line skirts the brook *Giano*, penetrates the central chain of the Apennines by a tunnel  $1\frac{1}{4}$  M. in length, and reaches ( $54\frac{1}{2}$  M.) stat. *Fossato* (routes to Schieggia and Urbino see p. 75), where it enters the broad valley of the *Chiascio*. To the l. on the height the village of *Palazzolo*, r. *Pellegrino*; farther on, l. *Palazzo*, *S. Facondino*, and—

(58 M.) Stat. *Gualdo Tadino* (to Gubbio see p. 75), a small town with 7000 inhab., near which, about 2 M. from the railway, lie the insignificant ruins of the ancient *Tadinum*. Here in 552 of S. Francesco slew the Ostrogothic king Totilas. The church Narses defeated and contains an altar-piece by *Niccolò da Foligno*, of 1471. The cathedral possesses a fine rose-window; in the sacristy pictures by *Niccolò da Foligno*.

The line now gradually descends to (69 M.) stat. *Nocera*, an episcopal town, occupying the site of the ancient *Nuceria*, a city of the Umbri. In the vicinity are mineral springs, known since 1510. The train then enters the narrow *Val Topina*, crosses the brook several times, passes through a tunnel, and descends by *Ponte Centesimo* to —

$80\frac{1}{2}$  M. **Foligno**, see p. 57; thence to Rome, see p. 58.

Before the completion of the Ancona and Rome line, the mails were forwarded by the Ancona and Brindisi line as far as *Civitanuova* (in  $1\frac{1}{2}$  hr.; 4 fr. 75, 3 fr. 35, 2 fr. 40 c.), from which they were sent by corriere to Foligno in about 10 hrs.; but there is now no regular communication by this route.

As far as *Recanati*, see *Baedeker's Northern Italy*. The line crosses the *Potenza*. Stat. *Potenza Picena*, named after a Roman colony, the ruins of which have disappeared. On the hill, 4 M. distant, lies *Montesanto*.

Stat. *Porto Civitanuova* is at the mouth of the *Chienti*; the town *Civitanuova* lies 1 M. inland.

The railway is here quitted. The road ascends the fertile valley of the *Chienti*, affording views of the rocky summits of the Central Apennines, which are covered with snow until late in summer. The *Sibilla* (9111 ft.) group first becomes visible. The country is well cultivated, and the villages are prosperous, but antiquities and treasures of art are rarely met with.

**Macerata** (*Pace*; *Posta*), a flourishing town with about 20,000 inhab., capital of the province of Macerata, picturesquely situated on the heights between the valleys of the *Chienti* and *Potenza*, possesses a university, an agricultural academy, etc. In the *Cathedral* a Madonna with St. Francis and St. Julian, ascribed to *Perugino*. In *S. Giovanni* an Assumption of the Virgin by *Lanfranco*. The *Palazzo Municipale* and the *Pal. Compagnoni* contain inscriptions and antiquities from *Helvia Ricina*, a Roman colony, situated on the l. bank of the *Potenza*, 3 M. distant. Macerata also possesses a public *Library* and triumphal arch, called the *Porta Pia*. Outside the gate, on the road to Fermo, is a handsome building for the national game of the pallone;  $\frac{3}{4}$  M. farther is the church of the *Madonna della Vergine*, designed by *Bramante*. — About 6 M. from Macerata (3 M. from Tolentino)

is the village of *Urbisaglia*, the Roman *Urbs Salvia*, with extensive ruins, amphitheatre, walls, baths, etc.

The Roman road continues to traverse a fertile tract on the bank of the *Chienti*. (12 M.) **Tolentino** (\**Corona*), the ancient *Tolentinum Picenum*, on the *Chienti*, with 4000 inhab., possesses a remarkable Gothic gateway, and was formerly strongly fortified. The town-hall in the Piazza contains a few antiquities. The cathedral of *S. Niccolò di Tolentino* is entered by a Gothic vestibule. In the interior rich carving on the ceiling, and frescoes from the life of St. Nicholas, by *Lorenzo* and *Jacopo da San Severino*. The chapel of the saint contains two paintings, the conflagration of St. Mark's at Venice, and the Plague in Sicily, ascribed to *Tintoretto* and *Paolo Veronese* respectively. The environs are picturesque, and command fine views of the mountains. The learned *Francis Philelphus*, one of the first scholars who studied and promoted the dissemination of classical literature, was born here in 1388.

FROM TOLENTINO TO SAN SEVERINO, 6 M.; the road traverses the chain of hills which separate the valley of the *Chienti* from that of the *Potenza*. **San Severino**, which arose after the destruction of the ancient *Septempeda*, contains 4000 inhab. In the church *del Castello*, frescoes by *Diotisalvi d'Angeluzzo*, and altar-piece by *Niccolò da Foligno* (1468); in the sacristy of the *Duomo Nuovo* a Madonna by *Pinturicchio*. *S. Lorenzo* stands on the site of an ancient temple. Inscriptions and antiquities in the town-hall, and at the residence of the Conte *Servanze-Collio*.

From San Severino 10 M. to **Camerino** (diligence daily, 1 fr.), the ancient *Camerinum Umbrorum*, situated on a height at the base of the Apennines. This was once the capital of the Umbrian Camertes, who during the Samnite wars allied themselves with Rome against the Etruscans. It is now the chief town of the province, with 5000 inhab., an university, and (as early as 252) an episcopal residence. The cathedral of *S. Sovino* occupies the site of a temple of Jupiter; in front of it stands the bronze "Statue of Pope Sixtus V., of 1587. The painter *Carlo Maratta*, the last of the once celebrated Roman school, was born here in 1625 (d. at Rome in 1713).

From Camerino 6 M. to La Muccia, on the Roman road; other roads lead to the small town of *Matelica* and to *Fabriano*.

The Roman road proceeds from Tolentino on the l. bank of the *Chienti*, through a pleasant district and numerous plantations of oaks, to *Belforte*, the post-stations *Valcimara* and *Ponte della Trave*, and (18 M. from Tolentino) —

*La Muccia* (Leone), the usual halting-place of the vetturini. The mountain slopes are studded with small villages on both sides. At *Gelagno* the road begins to ascend, the district becomes barren and bleak (the vetturini here procure the aid of oxen). The passage of the Apennines from La Muccia to Foligno occupies about 6 hrs. by carriage. *Serravalle* lies in a narrow ravine; above it rise the ruins of an old castle.  $1\frac{1}{2}$  M. farther are the sources of the *Chienti* (p. 79). The road now ascends to the grassy table-land of *Colfiorito* (Locanda di Bonelli), 2903 ft. above the sea-level, skirts a small lake, traverses a grove of oaks, and descends somewhat abruptly by *Casa Nuove* and *Pale* to Foligno. Above Pale towers the lofty *Sasso di Pale*, one of the last spurs of the Apennines. In descending, the road affords a beautiful "view of Foligno and the charming valley of the *Clitunno*. The road follows the course of the brook, and  $\frac{1}{2}$  M. from Foligno reaches the *Via Flaminia*, which leads to *Fano* by the *Furlo* Pass. From Foligno to Rome, see p. 58.

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## SECOND SECTION.

### R O M E.

**Arrival.** On arriving at the railway-station (Pl. I, 25, 28) the traveller sometimes finds a scarcity of cabs, but the authorities are endeavouring to remedy this defect. Fare to or from the station the same as for a drive within the precincts of the city: one-horse cab, 1—2 pers., 80 c., each additional person 20 c. more; at night 1 fr. and 40 c. respectively; two-horse carr., 1—4 pers., 1 fr. 50, at night 1 fr. 70 c.; small articles carried in the hand are free of charge; each trunk 50 c. — Porter 25—60 c. — Police-office (*Questura*) Via della Mercede (Pl. I, 19).

**Embassies and Consulates.** There are two classes of diplomatic agents at Rome, those accredited to the Italian government, and those accredited to the Papal court. The offices of two of the former class alone need here be mentioned: *English Embassy*, Palazzetto Sciarra, Corso 234. *American*, Corso 472.

**Hotels.** The best are in the *Strangers' Quarter*, between the Porta del Popolo and the Piazza di Spagna: \**ISOLE BRITANNICHE* (Pl. a) in the Via Babuino, Piazza del Popolo; adjoining it, *ALBERGO DI RUSSIA* (Pl. b), Via Babuino; *DI LONDRA* (Pl. c), a large establishment in the Piazza di Spagna; *DI EUROPA* (Pl. d), in the Piazza di Spagna; *DI BRIGHTON* (Pl. e), Via S. Sebastiano, below the Pincio; \**D'INGHILTERRA* (Pl. f), Via Bocca di Leone; \**D'AMERICA* (Pl. g), Via Babuino; *DI NUOVA YORK* (Pl. h), corner of the Via Carozza and the Via Bocca di Leone; \**DI ROMA* (Pl. i), Corso 128; *D'ALLEMAGNA* (Pl. k), Via Condotti 88; \**ALBERGO COSTANZI* (Pl. p), Via S. Niccolò da Tolentino, expensive; *DEL QUIRINALE*, new (same proprietor); *DELLA CITTÀ* (Pl. o), Via Babuino 196; *ALBERGO ANGLO-AMERICANO*, Via Frattina 128; *DEGLI STATI UNITI*, Via Borgognona 82; *ALBERGO MOLARO*, Via Gregoriana 56; *D'ITALIA*, Via Quattro Fontane 16; *DELLA MINERVA*, Piazza della Minerva 69, large and much frequented. In all these houses charges are about the same: R. 3 fr. and upwards, table d'hôte 5—6 fr., B. 1½, A. 1 fr. — Pension at 10—12 fr. per diem at the following houses, which have been recently fitted up: *PENSIONE DEL GLOBO* (Pl. r), Via S. Niccolò da Tolentino; *DI SUEZ*, No. 21 in the same street; *PENSIONE INGLESE*, Via Condotti 56; *MME TELLENBACH*, Piazza di Spagna 51; *MISS SMITH*, No. 93 in the same street; *ALBERGO DELLA PACE*, Via Felice 8; *ALBERGO E PENSION DEL SUD*, Via Capo le Case 56; *DI MILANO*, Via Santa Chiara 5, at the back of the Pantheon, clean; *VINCENZI*, Via Babuino 68. — Less pretending: *ALBERGO DELLA VITTORIA*, Via Due Macelli 24; *DI CESARI* (Pl. n), Via della Pietra 89, rooms only, no food, bargaining necessary. — For moderate requirements: *ALBERGO DI SANTA CHIARA*, Via Santa Chiara 18. When a prolonged stay is made, an agreement as to charges should always be made beforehand. Breakfast and dinner are often better and always less expensive at a café or restaurant. French is spoken at all the hotels.

**Private Apartments.** The best are situated in the quarter bounded by the Corso and the Via del Babuino on one side, and by the Piazza di Spagna and the Via Due Macelli on the other side, and also in the Via Capo le Case, Via Sistina, Via Felice, Piazza Barberini, and other streets on the Pincio. The most expensive, and often the least sunny, are those in the Corso, the Piazza di Spagna, and the Via del Babuino. A northern aspect

should be studiously avoided, and a stipulation made for stove, carpet, and service (*stufa, tappeti, servizio*). Rent of two well-furnished rooms in a good locality 150 fr. per month; for a suite of 3–5 rooms 200–500 fr. Artists generally reside in the Via Felice, Quattro Fontane, and that neighbourhood. In the Forum of Trajan, and the adjoining streets apartments may be obtained with a sunny aspect and conveniently situated with regard to the old part of the town. Rooms may be procured in almost every street in the strangers' quarter, where notices and placards are frequently observed. Those who engage apartments in the Corso should come to an understanding with regard to the windows for the Carnival. — Firewood at *Ficchelli's*, P. di Spagna 87, 11–12 fr. per *mezzo passo*. — Rome does not yet possess a complete directory; but much information is afforded by the *Guida Commerciale*, etc., published by *Tito Monaci*. An unknown address may be ascertained at the *Ufficio di Anagrafe* on the Capitol, under the arches of Vignola, above the stairs leading to the Monte Caprino (p. 179). — The *Gazette des Etrangers* is a useful journal published at Rome, Naples and Florence. The *Rome Journal* (published every Sunday, 20 c. per single copy) is a French newspaper containing a list of amusements, addresses of English, American, and other visitors, names of artists', etc. The *Roman Times* (published on Wednesdays and Saturdays, 20 per copy) is a similar paper. The *Journal de Rome* (5 c.), published daily, is also intended for the use of visitors.

**Restaurants** (*Trattorie*). Handsomely fitted up and expensive: *Nazzari*, P. di Spagna 81, 82; *Spillmann Frères*, Via Condotti 10; *Spillmann Aîné*, V. Condotti 13. — Of the second class: *Alla Sala delle Colonne*, Corso 116 (table d'hôte with half-bottle of wine 4 fr.). Good French cuisine: *Marcheggiani*, Via della Croce 81; *Renaud*, Mario de' Fiori 26; *Roch*, Piazza di Spagna 27 (these establishments also supply families with dinners at their own apartments, for 2 pers. 4–6, 3 pers. 6–8 fr.). — The *Café Roma*, *Café Cesano*, *Café del Parlamento*, and the *Birraria*, Corso 197, are also good restaurants. — Less pretending, but recommended, *Falcone*, Piazza di S. Eustachio 58, near the Pantheon (Roman cuisine); *Rosetta*, Via Rosetta 1 (by the Pantheon); *Circo Agonale*, Piazza Navona 47–51; *Trattoria Piemontese*, Via Cesarini 20, in the Piazza Gesù (Piedmontese cuisine); *Alibert*, in the Vicolo of that name, not far from the Piazza di Spagna; *Lepre*, Via Condotti 80; *Rebecchino*, Via Bocca di Leone 7; *Trattoria Molinari*, Via Borgognona 49; *Carlin*, Via Quattro Fontane 175; *Koch*, Via Felice 147; *Genio*, Via due Macelli 12. The following are unpretending: *Gabbione*, Via del Lavatore 40, by the Fontana Trevi; *Tre Ladroni*, Via dell' Umiltà 46 A (off the Corso, between Nos. 248 and 249); *Tre Rê*, [Via S. Marco 5; *Torretta*, Via della Torretta 1, near the Palazzo Borghese. The waiter of a restaurant is called *cameriere*, that of an osteria *bottega*. Attempts at imposition may be checked by asking for a written account. The best restaurants contain a *lista* or bill of fare; but the waiter generally enumerates the viands verbally. The following are a few of the average charges: Zuppa 4–6 soldi, maccheroni 10–12 s., fritto 10–12 s., wild boar (cinghiale or other meat 'in umido'), arrosto di bacchio (roasted lamb), or di capretto (kid) 12 s.; beefsteaks (*bistecca*), roast beef (costata di manzo), cutlets, and arrosto di mongana or vitello (veal) 15–18 s.; cake or pudding (dolce, paste) 6–12 s.; wine 8–10 soldi per mezzo litro. The waiter expects a gratuity of 2–3 s. or more from each person.

The OSTERIE (wine-houses, comp. *Introd.*), where good wine of the country (6–10 s. per mezzo litro) and occasionally other refreshments (*osteria con cucina*) may be procured, are numerous and very unpretending, but they may be visited by those who desire an insight into the character of the lower classes. The most popular are those outside the gates, on Monte Testaccio (p. 217) etc., which attract a motley assemblage of customers on Sundays and holidays. Noted osterie at Trastevere: *Cucciarella*, Via dell' Arco dei Tolomei 23, near the Ponte S. Bartolommeo; *Botticella*, Via dei Vascellari 77, near the Ponte Rotto. Then the *Campanella*, in the Marcellus Theatre (No. 35); *Palombella*, Via della Palombella 2, near the Pantheon. Wine of *Orvieto* 18 s., *Montefiascone* ('*Est est*', comp. p. 35) 30 s.,

*Aleatico* 25 s. Foreign wines are sold at the first-class restaurants, and by: *Morin*, Piazza di Spagna 42; *Presenzini*, Via della Croce 32; *Burnel & Guichard*, Via Frattina 116; \**Aragno*, Corso 237 and Piazza Sciarra; \**Pistacchi & Mastriqli*, Piazza Monte Citorio 118—120; Tuscan and Piedmontese wine at *Via dell' Archetto* 92; *Genzano wine*, *Via della Pietra* 67.

**BEER** (birra), generally brewed and sold by Germans: *Via de' due Macelli* 74, *Via di S. Giuseppe Capo le Case* 24. Vienna beer: *Birraria*, Corso 197; *Via delle Vergini* 6, adjoining the Teatro Quirino; Piazza S. Silvestro 63; Piazza Ponte S. Angelo 14; *Carlin* and *Koch*, see above; sold also at the cafés and by the *liquoristi*.

**Cafés.** \**Café Cesano*, Piazza di Monte Citorio and *Via Colonna* 20, a handsome establishment; \**Café di Roma*, Corso 121 (dear); *Café Greco*, Condotti 86; *d'Italia*, Corso 154; *Parlamento*, Corso 203; *Cavour*, at the corner of the Corso and the Piazza Colonna; *Venezia*, Piazza Venezia; *Nazionale*, corner of the Corso and *Via delle Convertite*; *degli Artisti*, Due Macelli 91, frequented by artists. Other cafés in almost every street; coffee generally good; sent, if desired, to private apartments. '*Caffè forte*', which is usually placed before the stranger, often differs in no respect from that usually drunk, except by being served in better porcelain, and charged for at double the ordinary price. Charges: coffee without milk (*caffè nero*), with little milk (*ombra di latte*), or much milk (*molto latte*) 3—4 s.; *mischio* and *aura* (coffee with milk and chocolate) 4—6 s.; chocolate 6—10 s.; roll 1 s., cake 2 s., bread and butter (*pane al burro*) 4 s., egg 3 s.; ices (*gelato*) or '*granita*' (granulated ice),  $\frac{1}{2}$  portion 5, whole portion 10 s. Cool beverages: *Limonata* and *Amarena*. — *English Baker*, *Via del Babuino* 100; *German*, *Via Belsiana* 56. — *Grocers*: *Via della Croce* 11; Corso 98 A; Piazza di Spagna 76.

**Gratuities.** As the demands made on strangers in this respect are generally exorbitant, the following averages should be noticed. In the galleries for 1 pers. 10 soldi, for 2—3 pers. 15 s., for 4 pers. 1 fr.; regular frequenters 5 soldi. To servants and others who open doors of houses, churches, gardens, etc. 5 s.; if other services are rendered (guidance, explanations, providing light, etc.),  $\frac{1}{2}$ —1 fr.

**Baths** at the hotels. Also in the *Via Belsiana* 64, *Via Babuino* 96, *Via Ripetta* 116. Bath  $1\frac{1}{2}$ —2 fr., gratuity 5 s. — *Hydropathic Establishments*: Piazza Trinità de' Monti 15; Piazza Pia, near the Castello S. Angelo.

**Climate** (comp. Introd.). The mean temperature at Rome is 60° Fahr.; the greatest heat in summer being about 100° in the shade, and the greatest cold about 21°. Snow falls rarely, and does not lie long. The average temperature in January is 45°, in July 75°. The pleasantest season at Rome is from the beginning of October to the end of May. From July to the end of September the *aria cattiva* prevails, and all the inhabitants who can afford it make a point of leaving the city with its fever-laden atmosphere. The prevalent winds are the *Tramontana*, or north wind, which is generally accompanied by clear and bracing weather, and the *Scirocco*, or south wind, which is relaxing and rainy. As the temperature usually falls rapidly after sunset, colds are very easily caught at Rome, and the traveller should therefore avoid dressing too lightly. Invalids should of course consult their medical advisers before choosing apartments, but even persons in robust health will do well to remember the Roman proverb: '*Dove non va il sole, va il medico*'.

**Physicians.** English: *Pantaleoni*, *Via del Babuino* 89; *Small*, *Via Babuino* 56; *Grigor*, Piazza di Spagna 3; *Gason*, *Via della Croce* 81. German doctors: *Erhardt*, Mario de' Fiori 16 (consultations 2—3); *Taussig*, *Via del Babuino* 144 (3—4); *Hoyer*, *Via Babuino* 35; *Kunitz*, *Via Mario de' Fiori* 70; *Cammerer* (address at the chemists'); *Held* (homœopathist), Palazzo Poli, Piazza Poli, *Fleischl*, *Via Bocca di Leone* 3. Those, however, who are attacked with fever, or other malady occasioned by local causes, are recommended to call in the aid of a skilful Italian medical man: *Dr. Manassei*, *Via degli Avignonesi* 38; *Nardini*, Pal. Doria, in the Piazza Venezia (hour for consultation 3—4). — Oculists: *Dr. Dantone*, *Via due Macelli* 124 (hour for consultation 10—11); *Dr. Businelli*, Condotti 21

(consultations 2—4). Surgeons: *Feliciani*, S. Carlo al Corso 433; *Mazzoni* (accoucheur and operator) Mario de' Fiori 89. — Dentists: *Dr. Curtis* (American), Piazza di Spagna 93, first floor; *Galassi*, Piazza di Spagna 45; *Castellini*, Via della Colonna 28; *Martin*, Corso 389; *Stehlin*, Corso 101.

**Chemists:** *Sinimberghi*, Via Condotti 64—66, patronised by the English and American embassies; *Baker & Appolloni*, Corso 496, patronised by the German embassy; *Borioni*, Via del Babuino 98, and other Italian chemists in every part of the town.

**Bankers.** *Spada Flamini & Co.*, Pal. Torlonia, Via Condotti 20; *Freeborn, Danyell, & Co.*, Bocca di Leone 79; *Furse & Co.*, Piazza di Spagna 9; *Macbean & Co.*, Corso 378; *Maquay, Hooker & Co.*, Piazza di Spagna 20; *Plowden & Co.*, Via della Mercede 50; *Wedekind*, Palazzo Chigi, Piazza Colonna; *Italian & German Bank*, Via Cesarini 8; *Austro-Italian Bank*, Corso 151, and several others. — *Money Changers*: several in the Corso, Via Condotti, and other important streets. The current rates of exchange are posted up in the windows, being more favourable in some shops than in others.

**Booksellers.** *Loescher & Co.*, Corso 346, 347, near the Piazza Colonna; *Spithœver*, Piazza di Spagna 84 and 85; *Monaldini*, Piazza di Spagna 79, 80; *Piale*, corner of Piazza di Spagna and Via del Babuino. English, as well as other books may be obtained of these four. *Fratelli Bocca*, Corso 217, largest stock of Italian books. Religious works and music, Via di Propaganda Fide 6. Maps at *Maggi's*, Piazza Sciarra, in the Corso. Old books at *Ferretti's*, Via della Minerva 60; a few also at *Spithœver's*.

**Libraries.** The principal public and private libraries, which however do not lend out books, are: *Biblioteca Apostolica Vaticana*, see p. 271, permissi addressed by the cardinal secretary of state to the chief librarian, see p. 271. Readers admitted from the middle of Nov. to the middle of June, 8—11 o'clock, but there are numerous holidays on which the library is closed. — *Biblioteca Casanatense* (p. 163), open to the public. Closed in Oct., during the Carnival, at Easter, on holidays, and on Thursdays; readers admitted from January to June, 8—11. 30, and 1. 30—4 or 3. 45—6. 15, the hours being altered gradually according to the season; from July to Sept. 7. 30—11. 45 only; in Nov. and Dec. 8—11. 45 and 1. 15—3. 30. — *Biblioteca Angelica* (p. 158), open to the public daily 8—2, except Thursdays and holidays, and in Oct. — *Biblioteca Alessandrina* in the Sapienza (p. 160); enter by principal portal, ascend stair to the 1., and traverse the gallery. Open daily except Sundays: from Oct. to March 8—2 and 5—9; from April to Sept. 7—10. — *Biblioteca Corsiniana* (p. 277) open to the public daily for four hours before Ave Maria except Sund. and Wed.; closed from 1st Aug. to 4th Nov. — *Biblioteca Barberina* (p. 136), open to the public on Thursd. 9—2; closed from the middle of Sept. to the end of Oct. — *Biblioteca Chigiana* (p. 119), admission by permesso, obtainable through the traveller's embassy, Thursd. 9—12; closed in summer. — *Library of the German Archaeological Institute*, Campidoglio, Via di Monte Caprino 130; permesso from one of the secretaries, Prof. Henzen and Dr. Helbig. — Another *German Library* in the Palazzo Caffarelli.

**Reading-Rooms.** English, at *Piale's* and *Monaldini's* (see above). *Circolo Filologico*, Via in Arcione 71, subscription 7 fr. per month. — Bookbinders: *Schmidt*, Via Marroniti 10; *Olivieri*, Via Frattina 1. — *Newspapers* very numerous; the smaller 5 c., the larger 10 c. per number. The *Opinione* and *Liberità* are the government organs, the *Capitale* radical, the *Osservatore Romano* and *Voce della Verità* clerical. Newspapers for visitors, see above.

**Teachers of Italian:** *Barghilione*, Vicolo del Mancino 270, upper floor; *Ambrosi*, Vicolo de' Leutari 23, near the Pal. Braschi; *Sprega*, Via Cestari 13; *Bonard* (speaks French and English; address at *Loescher's*); *Vannini* (1st Nov. to 1st May), Bocca di Leone 60, 2; *Virginia Mastrozzi*, Via Frattina 99 (speaks French); *A. Nalli*, Via della Purificazione 63. Terms 2 fr. per hour and upwards. — Information as to others may be obtained at the principal booksellers'. — Teachers of music and singing may be



heard of at *Bretschneider's*, Corso 437, or at the music-shops mentioned below. *M. Ravnkilde*, a Dane, is a well known composer and piano master, Ripetta 39. — Pianos at *Spithöver's*, in the monastery of S. Carlo al Corso (437), where M. Bretschneider, the manager, presides over a large musical circulating library; *Stabilimento Musicale*, Via Frattina 121; *Marchisio*, Via Frattina 135. — Italian music library: *Ricordi*, Corso 392; others, Corso 140 and 283. — Strings at *Serafini's*, Via della Valle 43.

**Studios. SCULPTORS:** *Achtermann*, Via de' Cappuccini 1; *Amici*, Vicolo del Fiume 6 c.; *Galletti*, Via Laurina 31; *Galli*, Piazza Pia 89; *Gerhard*, Passeggiata della Ripetta 33; *Jerichau*, Piazza del Popolo 3; *Kopf*, Vicolo degli Incurabili 9; *Mayer*, Corso 504; *Müller*, Pass. della Ripetta 16; *Piehl*, Via S. Basilio 44; *Schlöth*, Quattro Fontane 71; *Schubert*, Vic. del Inferno 27; *Schulze*, Via Purificazione 14; *Story*, Via S. Niccolò da Tolentino 1; *Toberentz*, Piazza Barberini 12; *Voss*, Piazza Barberini 14; *Wolff*, Quattro Fontane 151.

**PAINTERS:** *Alvarez*, fuori Porta del Popolo 18; *Brandt*, Ripetta 39; *Consoni*, Palazzo Campanari, Ripetta 246; *Corrodi* (water-colours), Via dell' Angelo Custode 30; *Corrodi Brothers*, Vicolo dei Greci 32; *Donner*, Via S. Basilio 15; *Dreber* (landscape), Passeggiata della Ripetta 35; *Eichler*, Palazzo Venezia; *Flor*, Via Margutta 42; *Gunkel*, Vigna del Papa Giulio, outside the Porta del Popolo; *Hamon*, Via del Babuino 66; *Harrer* (Genre), Via Felice 138; *Hauschild*, Vicolo S. Niccolò da Tolentino 7; *Kaiser*, Palazzo Venezia; *Lindemann-Frommel* (landscape), Via del Babuino 39; *Ludwig*, Via Sistina 72; *Martens*, Via delle Quattro Fontane 88; *Müller* (water-colours), Via Felice 126; *Nerly* (landscapes and sea-pieces), Via S. Niccolò da Tolentino 72; *Podesti*, Palazzo Doria, Piazza Navona 13; *Riedel*, Via Margutta 55; *Romako*, Via S. Niccolò da Tolentino 7; *Rossi*, Via S. Niccolò da Tolentino 3; *Schweinfurth*, Via Venti Settembre 3; *Schlösser*, Via de' Greci 11; *Scifoni*, fuori Porta del Popolo 18 E, I; *Seitz*, Via S. Niccolò da Tolentino 72; *L. Seitz*, Via di S. Basilio 20; *Vannutelli*, Via di Monserrato 125; *Vertunni* (landscape), Via Margutta 53 B, studio I, A; *Welsch*, Vicolo S. Niccolò da Tolentino 7; *Wider*, Via del Babuino 39; *Zielke*, Via de' Greci 4.

*Works of Art*, ancient and modern, are liable to export-duty. A new law to regulate the matter was laid before the senate in 1873.

**Shops. PHOTOGRAPHS** (of statues, pictures, architecture, etc.): *Loescher* (p. 84), who also keeps photographs by *Behles* (Mario de' Fiori 28); *Spithöver* (p. 84); *Monaldini* (p. 84); *Cuccioni*, Piazza di Spagna 43; *Dovizielli*, Via Babuino 136; *Bux*, Via Felice 114; *Maggi*, Piazza Sciarra, in the Corso; *Verzaschi*, Corso 135; *Alinari & Cook*, Corso 90; *American Photographic Studio*, Via Babuino 29; *Macpherson*, Vicolo d'Alibert 12; *Ninci*, Piazza di Spagna 29; *Aubert*, Ripetta 209, depôt of *Braun's* photographs. Less expensive, *Bencini*, Ripetta 185. Photographs from drawings, Christian antiquities, ornaments, etc.: *Simelli*, Via Bocca di Leone 11. For artistic purposes (reproducing sketches, etc.), *Mang*, Via Felice 13. Portraits: *Alessandri*, Corso 12; *Le Lieure*, Piazza Mignanelli 23; *Falcetti*, Piazza di Spagna 9; *Schemboche*, Via Gregoriana 20; *Suscipj*, Via Condotti 48; *Della Valle*, Via della Croce 67. — ENGRAVINGS at the *Regia Calcografia*, formerly the Stamperia Camerale (a large assortment at moderate prices), Via della Stamperia 6; *Maggi*, Corso 329. — OPTICIANS: *Hirsch*, Corso 402; *Ansiglioni*, Corso 150; *Suscipj*, Corso 182. — WATCHMAKER: *Kolbauer*, Via Due Macelli 108. — COLOURS and DRAWING-MATERIALS: *Corbusier*, Via Felice 17; *Corteselli*, Via Felice 150; *Dovizielli*, Via del Babuino 136. — PAPER: *Ricci*, Corso 214, Piazza Colonna; *Antonelli*, Corso 229, Piazza Sciarra; *Brenta*, Via del Plebiscito 104, near Palazzo Venezia. — CASTS: *Marsili*, Via Due Macelli 86; *Leopoldo* and *Alessandro Malpieri*, Corso 54 and 51. — ENGRAVER: *Odelli*, Via della Stamperia Camerale 67. — MARBLE-CUTTER: *Placidi*, Via Sistina 75 C. — ANTIQUITIES: *Aless. Castellani*, Via di Poli 88, and *Aug. Castellani*, Piazza di Trevi 86; *L. Depolatti*, Via del Leoncino 14; *Martinetti*, Via del Leone 23; *Guidi*, opposite the Thermæ of Caracalla, Via di P. S. Sebastiano. — COPIES OF ANCIENT BRONZES: *Guthhorn & Hopfgarten*, Piazza di Spagna 33; *Chiapparelli*, Via del Babuino 92; smaller works, *Röhrich*, Via Sistina 105. — GOLD ORNAMENTS: \**Castellani*,

Piazza di Trevi 86, who also possesses an interesting collection of ancient golden trinkets, and executes imitations from Greek, Etruscan, and Byzantine models; *Marchesini*, corner of the Corso and Via Condotti; *Bellezza*, Piazza S. Carlo, in the Corso; *Ansorge*, Via Condotti 2; *Diego d'Estrada*, Via Condotti 32, and many others, chiefly in the Via Condotti, the Corso, and the Via Babuino. — CAMEOS: *Saulini*, Via del Babuino 96; *Siotto*, Piazza di Spagna 97; *Moretti & Cianciarelli*, Via Sistina 84. — MOSAICS: *Francescangeli*, Via del Babuino 133; *Gallandt*, Piazza di Spagna 7; *Barberi*, Piazza di Spagna 98; *Corradini*, Piazza di Spagna 99; *Rocchegiani*, Via Condotti 14. Jewellery, cameos, mosaics, etc. may also be purchased at moderate prices in the Stabilimento Piazza Borghese 106. — ROMAN PEARLS: *Rey*, Via del Babuino 122; *Bartolini*, Via Frattina 67.

CLOTHING. Materials formerly dear and bad, but great improvement has taken place of late owing to increased competition. GENTLEMEN'S CLOTHING: *Guastalla e Todros*, Corso 335; *Maggazino Livornese*, Corso 318 (moderate). — TAILORS: *Schraider*, Piazza di Spagna 29; *Evert*, Piazza Borghese 77; *Mons*, Via Felice 14; *Sègre*, Piazza di Fontana Trevi 86; *Brassini*, Corso 137. — SHOEMAKERS: *Brügger*, Via Felice 153; *Ziegler*, Capo le Case 46; *Jesi*, Corso 129; *Münster*, Corso 162; *Rubini*, Corso 223. — DRAPERS: *Guastalla & Todros*, Corso 418; *Schostal & Hartlein*, Corso 161. — UPHOLSTERER: *Eichberg*, Palazzo Colonna. — DRESSMAKERS and MILLINERS: *Maria Palotta*, Via Giulio Romano 72, upper floor; *Clarisse*, Corso 166; *Borsini-Duprès*, Corso 172; *Massoni*, Corso 306; *Compagnie Lyonnaise*, Corso 473; *Boudrot*, Via Frattina 138. Less pretending: *Picarelli*, Corso 316; *Quattrini*, Via Frattina 91 (straw-hat-warehouse). — HABERDASHERY, etc.: *Borgia*, Via dei Prefetti; *Nataletti* and *Ville de Lyon* in the same street; *Mirondi*, Corso 147; *A. Massoni*, Corso 372; *Bronner*, Corso 165. — ROMAN SHAWLS: *Bianchi*, P. della Minerva 82 (also other Roman silk wares); *Amadori*, Via Condotti 72 and Corso 221, at the corner of the Via Frattina and Mario de' Fiori. — GLOVES: *Chanal*, Corso 143; also at P. di S. Lorenzo in Lucina 4 A, Via della Vite 10, and Via Frattina 15. — SMALL WARES etc.: *Cagiati*, Corso 167, 169; *Janetti*, Via Condotti 18. — UMBRELLAS: *Baldi*, Corso 157; *Gilardini*, Corso 185. — LAMPS, etc.: *Faucillon*, Via di Propaganda 25.

CIGARS (comp. Introduction). The *Spaccio Normale*, the government depôt, at the corner of the Corso and Piazza Sciarra, is the best shop, where foreign cigars may be purchased at 25 c. each and upwards.

*Music, Pianos*, etc., see above.

**Theatres.** The largest is the *Teatro Apollo* (opera and ballet), near the Ponte S. Angelo. *Teatro Argentina*, Via di Tor Argentina, and *Teatro Valle*, near the Sapienza, for operas and dramas. The smaller *Teatro Capranica*, Piazza Capranica, *Metastasio*, near the Via Scrofa in the Via d'Ascanio, *Quirino*, Via delle Vergini, and *Valletto* (near the Teatro Valle) are for operettas and comedies. Three different companies: the first during the autumn and winter till Christmas, the second till Lent, the third after Lent. Boxes are generally let permanently, and visits paid and received there. Ladies frequent the boxes only, gentlemen the pit (*platea*). Particulars about prices, etc. are published in the hand-bills.

*Open-air Theatres* (performances begin about 5 o'clock on summer afternoons): at the *Mausoleum of Augustus*, Via de' Pontefici, near the Ripetta; *Arena Nazionale*, Via S. Vitale (dramas, comedies); *Politeama*, at Trastevere, near the Ponte Sisto (operas). — *Marionette Theatre*: Teatro Nuovo, Piazza della Consolazione (Pl. II, 20). — *Ball Playing*: Sferisterio, at the corner of the Via Quattro Fontane and Via Venti Settembre (in summer only); equestrian performances, and sometimes operettas and dramas, in the same saloon.

**Cabs** (*Vetture Pubbliche*) are to be found in all the principal piazzas. Each vehicle should contain a tariff in Italian and French.

By Day (from 6 a. m. till one hour after Ave Maria).		At Night (from one hour after Ave Maria till 6 a. m.).	
one-h.	two-h.	one-h.	two-h.

	By Day (from 6 a. m. till one hour after Ave Maria).		At Night (from one hour after Ave Maria till 6 a. m.).	
	one-h.	two-h.	one-h.	two-h.
In the town	Per drive (corsa), with one horse, for 1—2 pers. . . . .	0,80	1 —	
	each pers. more . . . . .	0,20	0,40	
	Per drive (corsa) with two horses, for 1—4 pers. . . . .			1,70
	each pers. more . . . . .	1,50 0,20		0,40
Outside the gates, but within 2 M.	Per hour (with one horse 1—3 pers., with two horses 1—4 pers.) . .	1,70	2,20	2,70
	Each additional ¼ hr. . . . .	0,45	0,55	0,70
	Per hour (one-horse 1—3 pers., two-horse 1—4 pers.) . .	2,20	2,70	3,20
	Each additional ¼ hr. . . . .	0,55	0,70	0,80

Each trunk 50 c., smaller articles free.

For distances beyond 2 M. from the gates there is no tariff, but the above fares afford an idea of what may reasonably be demanded. On the afternoons of the eight days of the Carnival the two-horse vehicles are exempted from the restrictions of the tariff.

**Omnibuses** run from the *Piazza di Venezia* (Pl. II, 26) and the *Piazza del Gesù* (Pl. II, 16): 1. To the *Piazza del Popolo* (Pl. I, 18); 2. To *S. Maria Maggiore* (Pl. II, 25); 3. To *S. Giovanni in Laterano* (Pl. II, 30, 33); 4. To the railway-station via the *Piazza Barberini* (Pl. I, 22); 5. To *S. Francesco a Ripa* in *Trastevere* (Pl. III, 15); 6. To the *Piazza of St. Peter* (Pl. I, 4, 7). — Also from the *Piazza del Popolo* to *S. Pantaleone* (near the *Palazzo Braschi*, Pl. II, 13), and thence to *S. Francesco a Ripa* in *Trastevere* (Pl. III, 15). The omnibuses start pretty regularly at intervals of 10 min.; single drive 2 s., double (e. g. from the *Piazza del Popolo* to the *Vatican*) 4 s. — After 3 p. m. they are not permitted to traverse the *Corso* and they then run through the side streets. — The *Società Romana* (*Piazza S. Ignazio* 171) sells subscription tickets at reduced fares. — An omnibus also starts half-hourly every afternoon for *S. Paolo fuori le Mura* (p. 219) from the street between the church del *Gesù* and the *Palazzo di Venezia* (6 s.). On fine afternoons another omnibus runs every half-hour after 2 p. m. from the *Ponte Molle* and the *Porta del Popolo* (stopping outside the gate, 6 s.), and sometimes from the *Piazza di Termini* to *S. Agnese fuori le Mura*.

**Vetturini** run daily to the following places among the *Alban* and *Sabine* mountains: To *Albano* and *Ariccia* from *Via di Grotta Pinta* 37 (at the back of the church of *S. Andrea della Valle*, Pl. II, 13) at 2 p. m.; from *Piazza della Pigna* 53 (at the back of the *Piazza della Minerva*, Pl. II, 16) at 2 p. m. — To *Frascati* and *Monte Porzio* from *Via delle Botteghe Oscure* 46 (Pl. II, 17). — To *Tivoli* at 4 a. m. and 2. 30 p. m., daily, from *Piazza di Monte Citorio* 124; office in the neighbouring *Vicolo della Guardiolo* 15 (Pl. I, 16). — To *Subiaco* from the last mentioned piazza, and tickets at the same office. — *Carriages* (for an excursion of several days a written contract should be drawn up; comp. *Introd.*): *Vicolo del Gallinaccio* 6; *Via di S. Claudio* 94; *Via Bocca di Leone* 86; *Piazza della Pigna* 12; *Via in Arcione* 67; *Via della Campana* 17b; *Via della Scrofa* 57; *Vicolo del Vantaggio* 5; *Via della Vite* 50, etc.

**Saddle Horses** (10 fr. per half-day, ostler 1 fr.): *Garret*, *Piazza del Popolo* 3; *Cairöli*, *Vicolo degli Incurabili*.

**Railways.** Time-tables (orario 50 c.) and every information may be obtained at the office, *Piazza Colonna* 370A (Pl. I, 16), and also at the

booksellers' shops. Intending passengers should be at the station about  $\frac{1}{2}$  hr. before the advertised hour of departure, as the trains occasionally start before their time.

**Steamboats.** The small river-steamers which ply on the Tiber run very irregularly owing to the frequent change in the height of the water. Enquiry may be made at the quay from which they start on the Ripa Grande (Pl. III, 15, 18).

The sea-going steamers which at present touch at Cività Vecchia are those of the Genoa, Leghorn, Cività Vecchia, and Naples lines belonging to *Peirano*, *Danovaro & Co.* (office at Rome near the Ponte S. Angelo) and *Valéry Frères et Fils* (Rosati, Via Condotti 6); those of the Genoa, Leghorn, Cività Vecchia, and Palermo line belonging to the *Florio Co.* (Via Condotti 6); and those of the Leghorn, Cività Vecchia, Maddalena, line and Porto Torres (in Sardinia) belonging to the *Rubattino Co.* (Piazza di Monte Citorio 131). Information as to the other Italian steamboat-lines may be obtained at *Freeborn's*, Bocca di Leone 79.

**Post and Telegraph Offices.** The *General Post Office* in the Piazza Colonna (Pl. I, 16; p. 119) is open from 8 a. m. to 10 p. m. — The letter boxes in the town are emptied several times daily. Postage within the city itself 5 c., in Italy 20 c. (see *Introd.*). — *Telegraph Office*, open day and night, Piazza di Monte Citorio 127 (Pl. I, 16; p. 120); charges, see *Introd.*

**English Churches** outside the Porta del Popolo (p. 111) and in the Piazza di S. Silvestro (p. 119).

**Church-Festivals.** Since the annexation of Rome to the kingdom of Italy on 20th Sept. 1870 the Pope has not quitted the Vatican, and has not even entered St. Peter's, and the great ecclesiastical festivals have consequently lost most of their former attractions. The public ceremonies at which the Pope formerly officiated in person, such as those of the Holy Week, the benedictions, and the public processions including that of the Fête de Dieu, have been discontinued. The Pope still officiates on high festivals in the Sistine Chapel, but visitors are not admitted with out an introduction from very high quarters. The illumination of St. Peter's and the Girandola, or fireworks, with which the festivals of Easter and St. Peter and St. Paul used to be celebrated, have also been discontinued; but a Girandola is sometimes instituted, by the municipal authorities on 21st April, the anniversary of the founding of Rome, or on 1st June, the festival 'dello Statuto', or establishment of the constitution. The following enumeration of the various festivals, as they were celebrated prior to 20th Sept. 1870, will still be found useful in many respects. Details are contained in the *Diario di Roma* (60 c.) and *L'Année Liturgique* (4 fr.), published annually. The best work on the ceremonies of the Holy Week and their signification is the *Manuale delle cerimonie che hanno luogo nella settimana santa e nell'ottava di pasqua al Vaticano* (1 fr., also a French edition). Admission to the Sistine Chapel, as well as to St. Peter's on great occasions (to the reserved part), is accorded only to gentlemen in uniform or evening-dress, to ladies in black dresses, and black veils or black caps. Gentlemen stand; seats are reserved for ladies, but are only to be obtained by card during the Easter ceremonies, and on account of the great demand should be secured some time previously by application to a consul or banker. Overcoats are left in the cloak-room of the Sistine Chapel ( $\frac{1}{2}$  fr.). The concourse at Easter is generally immense. The Pope officiates in person three times annually: on Christmas-day, Easter-day, and the Festival of St. Peter and St. Paul (29th June); four times annually he imparts his benediction: on Holy Thursday and Easter-day from the balcony of St. Peter's, on Ascension-day from the Lateran, and on 15th Aug., the anniversary of the 'Assumption of the Virgin', from S. Maria Maggiore. The most imposing ceremonies are those of the *Holy Week*, from Palm Sunday to Easter-day, the most important of which take place in the Sistine Chapel, accompanied by the music ('lamentations', etc.) of Palestrina and other old masters, on which occasions the papal band (*cappella papale*) performs. The following are the principal festivals:



- January 1. Cappella Papale in the Sixtine, 10 a. m.  
 — 5. Cappella Papale in the Sixtine, 3 p. m.  
 — 6. Epiphany. Cappella Papale in the Sixtine, 10 a. m.; at 4 p. m. procession in Araceli.  
 — 17. S. Antonio Abbate (Pl. II, 25, near S. Maria Maggiore), benediction of domestic animals.  
 — 18. Anniversary of foundation of the chair of St. Peter, Cap. Papale in St. Peter's, 10 a. m.
- February 2. Candlemas. Cap. Papale in St. Peter's, 9 a. m. — Illumination of the lower church of S. Clemente (p. 217).
- On Ash-Wednesday and every Sunday during Lent, Cappella Papale in the Sixtine at 10 a. m. The Lent sermons in Gesù (Pl. II, 16), S. Maria sopra Minerva (Pl. II, 16), and other churches are celebrated. Others are preached in the streets towards evening, and in the Colosseum (on Fridays).
- March. Every Friday at 12 the Pope repairs to St. Peter's to pray during the confession.  
 — 7. St. Thomas Aquinas, in S. Maria sopra Minerva (Pl. II, 16).  
 — 9. S. Francesca Romana (in the Forum).  
 — 16. Festival in the chapel of the Palazzo Massimi (Pl. II, 17) in commemoration of a resuscitation by S. Filippo Neri.  
 — 25. Annunciation. Cap. Papale in S. Maria sopra Minerva (Pl. II, 16).

#### HOLY WEEK.

- Palm-Sunday.* Cappella Papale in St. Peter's, 9 a. m. Consecration of palms and procession, then mass. At 2 p. m. confession in the Lateran (Pl. II, 30).
- Wednesday.* Cappella Papale in the Sixtine, 3 p. m. Tenebræ and Miserere. The music does not begin till about 1 hr. before sunset.
- Holy Thursday.* Cappella Papale in the Sixtine, 10 a. m. Towards noon the benediction 'Urbi' from the loggia of St. Peter's. Then washing of feet in St. Peter's, immediately after a dinner to twelve pilgrims in the loggia of St. Peter's. Cappella Papale in the Sixtine, 3 p. m. Tenebræ and Miserere.
- Good Friday.* Cappella Papale in the Sixtine, 9 a. m. (music by Palestrina). At 3 p. m. Tenebræ and Miserere.
- Saturday.* Cappella Papale in the Sixtine, 9 a. m. (Missa di Papa Marcello, by Palestrina). Baptism of converted infidels and Jews in the Lateran.
- Easter-Sunday.* Cappella Papale in St. Peter's, 9 a. m. The Pope appears in the church at 10 o'clock and reads mass. The elevation of the host (about 11) is accompanied by the blast of trumpets from the dome. The Pope is then carried in procession from the church, and about noon imparts the great benediction 'Urbi et Orbi' from the loggia of St. Peter's. After sunset, illumination of the dome of St. Peter's; 1 hr. later torches are substituted for the lamps (comp. p. 249).
- Easter-Monday.* Cappella Papale in the Sixtine, 9 a. m. About 8 p. m. 'girandola' on the Pincio.
- Easter-Tuesday.* Cappella Papale in the Sixtine, 9 a. m.
- Saturday in Albis.* Cappella Papale in the Sixtine, 9 a. m.
- April 25. Procession of the clergy from S. Marco (Pl. II, 16) to St. Peter's at 7. 30 a. m.
- May 26. S. Filippo Neri. Cappella Papale in the Chiesa Nuova, 10 a. m.
- Ascension.* Cappella Papale in the Lateran. Great benediction from the loggia.
- Whitsunday.* Cappella Papale in the Sixtine, 10 a. m.
- Trinity.* Cappella Papale in the Sixtine, 10 a. m.
- Corpus Domini* (Fête de Dieu). Procession of the Pope and clergy round the piazza of St. Peter's, 8 a. m.
- June 1, 17, 21. Cappella Papale in the Sixtine in commemoration of Gregory XVI., and the accession and coronation of Pius IX.

- June 24. John the Baptist. Cappella Papale in the Lateran, 10 a. m.  
 — 28. Eve of St. Peter and St. Paul. Cappella Papale in St. Peter's, 6 p. m.  
 — 29. Day of St. Peter and St. Paul. — Forenoon, Cappella Papale in St. Peter's. Evening, girandola on the Pincio.
- July 14. S. Bonaventura, in S. S. Apostoli.  
 — 31. S. Ignazio, in Gesù.
- Aug. 1. St. Peter in Vinculis, in S. Pietro in Vincoli (Pl. II, 23).  
 — 5. S. Maria della Neve, in S. Maria Maggiore (Pl. II, 25).  
 — 15. Assumption of the Virgin. Cappella Papale in S. Maria Maggiore (Pl. II, 25), 9 a. m.; great benediction from the loggia.
- Sept. 8. Nativity of the Virgin. Cappella Papale in S. Maria del Popolo (Pl. I, 18), 10 a. m.  
 — 14. Elevation of the Cross, in S. Marcello (Pl. II, 16).
- Oct. 7. S. Marco, in the church of that saint (Pl. II, 16).  
 — 18. S. Luca, in the church of that saint (Pl. II, 20).
- Nov. 1. All Saints' Day, Cappella Papale in the Sixtine, 10 a. m. and 3 p. m.  
 — 2. All Souls' Day. Cappella Papale in the Sixtine, 10 a. m.  
 — 3. Requiem for former Popes. Cappella Papale in the Sixtine, 10 a. m.  
 — 4. S. Carlo Borromeo. Cappella Papale in S. Carlo, 10 a. m.  
 — 5. Requiem for deceased cardinals in the Sixtine.  
 — 7. Requiem for deceased singers of the Cappella papale in the Chiesa Nuova (Pl. II, 10).  
 On the four Sundays of Advent, Cappella Papale in the Sixtine, 10 a. m.  
 — 22. St. Cecilia. Cappella Papale in S. Cecilia in Trastevere (p. 284). Illumination of the Catacombs of Calixtus (p. 290).  
 — 23. Illumination of the lower church of S. Clemente (p. 288).
- Dec. 8. Conception. Cappella Papale in the Sixtine, 3 p. m. Procession from Araceli (Pl. II, 20).  
 — 24. Christmas Eve. Cappella Papale in the Sixtine, 8 p. m. Towards midnight, solemnities in Araceli, about 3 a. m. in S. Maria Maggiore (Pl. II, 25).  
 — 25. Christmas Day. Cappella Papale in St. Peter's, 9 a. m.; elevation of the host announced by trumpets in the dome.  
 — 26. St. Stephen's Day. Cappella Papale in the Sixtine, 10 a. m.  
 — 27. St. John the Evangelist. Cappella Papale in the Sixtine, 10 a. m.  
 — 31. Cappella Papale in the Sixtine; after which, about 4 p. m., grand Te Deum in Gesù (Pl. II, 16).

**Popular Festivals** (which have lost much of their former interest): —

*Epiphany* (6th Jan.), celebrated in the evening near S. Eustachio (Pl. II, 13): array of booths and prodigious din of toy-trumpets.

The *Carnival* extends from the second Saturday before Ash-Wednesday to Shrove-Tuesday, and consists in a daily procession in the *Corso*, accompanied by the throwing of bouquets and comfits, and concluding with a horse-race, excepting on Sundays and Fridays, when a 'gala corso' generally takes place. The last evening is the *Moccoli* (taper) evening, the tapers being lighted immediately after sunset. A window in the *Corso* is the best point of view. The most animated scene is between the *Piazza Colonna* and *S. Carlo*. Balconies there are in great request and dear (as high as 600 fr.); single places are let on the balconies fitted up for the occasion.

The *October Festival*, once famous, but now comparatively insignificant, takes place during the vintage-season, and consists in singing, dancing, and carousals at the *osterie* outside the gates (e. g. on the *Testaccio*).

**Street Scenes.** The *Scala di Spagna* (Pl. I, 20) used to be the favourite haunt of artists' models, most of whom are Neapolitans, whose costumes are a well-known subject of photographs and pictures; but all street loitering is now prohibited by the police.

The *Campagnuoli*, whose figures form one of the most singular apparitions in the streets of Rome, are less frequently seen than formerly. They pass a great part of their lives on horseback, while tending their herds of oxen and horses. Their equipment usually consists of a low felt-hat, wide, grey mantle, leathern leggings, and spurs; and they carry a 'pungolo', or iron-pointed goad, for driving their cattle. The peasants of remote mountain-districts, wearing sandals (whence termed *ciocciari*), and with swathed feet and ankles, also present a grotesque appearance. The favourite haunts of the country-people are in front of the Pantheon (Pl. II, 16) and the Piazza Montanara (Pl. II, 17) below the Capitol. The *pifferari*, or bagpipers of the Abruzzi, attired in faded brown cloaks, pointed hats, and sandals, who used to play before the images of the Madonna in pairs, the elder with the bagpipes, the younger with a kind of clarinet or red-pipe, have recently been suppressed.

**Promenades.** The most frequented is Monte Pincio (Pl. I, 18), where a military band generally plays on Sundays and Thursdays, two hours before sunset; but the days are occasionally changed, and in the height of summer the band plays in the Piazza Colonna instead. The audience on these occasions consists of a fashionable concourse of Roman citizens as well as strangers. Of the villas the most popular is the Borghese, to the r. outside the Porta del Popolo. With regard to the other villas, information is contained in the paragraph on that head (see below). Within the walls the space between the Forum and the Porta S. Sebastiano is used as a promenade, and also that between the Forum, the Lateran, and S. Croce. Monte Testaccio (Pl. III, 13). Environs see R. 13. Points of view on the l. bank: Villa Medici (Pl. I, 18), Basilica of Constantine (Pl. II, 30), Monte Testaccio (Pl. III, 13); on the r. bank: S. Pietro in Montorio (Pl. II, 13), Acqua Paola (Pl. II, 12), S. Onofrio (Pl. II, 7). Fine views are in fact commanded by almost every elevated spot.

**Principal Attractions**, where time is limited (comp. plan of the city and annexed lists).

*Churches:* St. Peter's (p. 243), S. Giovanni in Laterano (p. 232), S. Maria Maggiore (p. 145), S. Lorenzo fuori le Mura (p. 147), S. Paolo fuori le Mura (p. 219), Sixtine Chapel (p. 251), S. Agostino (p. 158), S. Clemente (p. 227), S. Croce in Gerusalemme (p. 150), S. Maria degli Angeli (p. 142), S. Maria in Araceli (p. 177), S. Maria sopra Minerva (p. 162), S. Maria della Pace (p. 165), S. Maria del Popolo (p. 111), S. Maria in Trastevere (p. 283), S. Onofrio (p. 274), S. Pietro in Vincoli (p. 252), S. Prassede (p. 146), S. Trinità de' Monti (p. 114).

*Palaces:* Palazzo della Cancelleria (p. 168), Farnese (p. 169), Giraud (p. 241), di Venezia (p. 125).

*Ruins:* Forum (p. 186), Colosseum (p. 197), Imperial Palaces (pp. 204, 206), Cloaca Maxima (p. 213), Thermæ of Titus and Caracalla (pp. 200, 221), Pantheon (p. 160), Theatre of Marcellus (p. 174), Forum of Trajan (p. 202), the so-called Temple of Antoninus Pius (p. 120), Pyramid of Cestius (p. 216). — Catacombs of S. Calisto (p. 290).

*Collections of Statues* of the Vatican (p. 259), Capitol (p. 179), Lateran (p. 235), Villa Ludovisi (p. 131), Albani (p. 132), Borghese (p. 128), Palazzo Spada (p. 170).

*Pictures:* Raphael's Loggie and Stanze (p. 253), the Farnesina (p. 275), galleries of the Vatican (p. 258) and Capitol (p. 181), of the Palazzi Borghese (p. 154), Barberini (p. 135), and Doria (p. 122).

*Promenades:* Monte Pincio (p. 112), Villa Borghese (p. 128), Pamfili (p. 280), Via Appia (p. 221). Views from the Belvedere of the Villa Medici (p. 114) and from S. Pietro in Montorio (p. 278).

### Collections, Villas, etc.

Those within angular brackets in the following list are temporarily closed. Intending visitors should make enquiry as to the possibility of access.

\* *Albani*, Villa (p. 132), antiquities and pictures, Tuesdays, except in wet weather, in winter from 10, in summer from 11 to dusk. Closed in June, July, and August.

*Barberini, Palazzo* (p. 135), picture-gallery: daily, except Sundays and Thursdays, 12—5; Thursdays 2—5; closed at dusk in winter. Library on Thursdays, 9—2 (closed from the middle of Sept. to the end of Oct.).

\* *Borghese, Palazzo* (p. 154), picture-gallery: Mondays, Wednesdays, and Fridays, 9—3 o'clock.

\* *Borghese, Villa* (p. 128), garden: daily, except Mondays, after 12 o'clock; statues in the casino on Saturdays, in winter 1—4, in summer 4—7.

\* *Capitoline Museum* (p. 181), daily, except on public holidays, 10—3; on Sundays and Thursdays gratis, on other days admission 50 c.

— *Catacombs of S. Calisto* (p. 290): daily by permesso, obtained at the office of the cardinal vicar, Via della Scrofa 70, available for 8 persons. Each visitor should be provided with a cerino, or wax-taper.

*Colonna, Palazzo* (p. 124), picture-gallery: daily, except Sundays and holidays, 11—3.

*Conservatori, Palace of the* (p. 180), daily 10—3, gratis. Permission to visit the *Sala dei Conservatori* may easily be obtained from the Sindaco at the neighbouring Tabularium (principal door in the street descending to the Forum, 5th landing, turn to the l. and enter 3rd door on the r.).

*Corsini, Palazzo* (p. 276), picture-gallery: Mondays, Thursdays, and Saturdays, 9—3.

\* *Doria, Palazzo* (p. 122), picture-gallery: Tuesdays and Fridays 10—2.

— *Farnese, Palazzo* (p. 169)<sup>1</sup>, frescoes by Ann. Caracci: Fridays 12—2 o'clock,

\* *Farnesina, Villa* (p. 275), on the 1st and 15th of each month, 10—3; generally closed from 15th June to 1st Nov. (enquiry as to this may be made at the booksellers' shops).

\* *Forum Romanum* (p. 186): Sundays and Thursdays from 9 till dusk; in June, July, and August from 6. 30 to 10. 30 and from 3 till dusk.

*Kircheriano, Museo* (p. 121), antiquities: Sundays, 10—11.

\* *Lateran, Collections of the* (p. 235), daily, 9—3 o'clock.

*S. Luca, Accademia di* (p. 201), daily, 9—3 o'clock.

\* *Ludovisi, Villa* (p. 131), collection of ancient sculptures. The villa is at present occupied by the Contessa di Miraflore, the wife of the king, and is only shown in her absence. Permessi obtained at the Quirinal (principal entrance, opposite the horse-tamers, l. side) for the villa itself, and at the Palazzo Piombino (in the Piazza Colonna, second floor) for the sculptures. The latter permesso, however, is sometimes dispensed with. The permessi are generally granted for Thurs-



days and Saturdays, from 10 till evening, but they may sometimes be procured for other days.

[*Massimo, Villa* (p. 238), frescoes: closed, but will probably be re-opened shortly. Enquiry should be made at the Palazzo Massimi alle Colonne (p. 166)].

[*Massimi alle Colonne, Palazzo* (p. 166): best time 9—11 a. m.; visitors are at present very rarely admitted.]

*Medici, Villa* (p. 114), collection of casts: daily, except Saturdays, 8—12 o'clock, and afternoon till dusk.

—\* *Palatine, Excavations on the* (p. 204): Thursdays and Sundays, from 9 till dusk; in June, July, and August from 6. 30 to 10. 30, and from 3 till dusk.

\* *Pamfili, Villa Doria* (p. 280), garden (and a few statues in the Casino): Mondays and Fridays, after 1 o'clock; two-horse carriages also admitted.

[*Quirinale, Palazzo Apostolico al* (p. 137), has not been accessible since the Italian occupation.]

*Rospigliosi, Palazzo* (p. 138), picture-gallery in the Casino: Wednesdays and Saturdays 9—4.

[*Sciarra-Colonna, Palazzo* (p. 120). The pictures have been dispersed throughout the different apartments, and are not at present shown.]

*Spada alla Regola, Palazzo* (p. 170), antiquities and picture-gallery: Mondays, Wednesdays, and Saturdays 10—3; admission sometimes denied; closed in the height of summer.

—\* *Vatican Collections and Library* (p. 259) accessible daily, except Sundays, but since the Italian occupation not without a permesso. This may either be obtained through an ambassador or consul, or by direct application at the Segretaria of the Maggiordomo (9—1 o'clock) in the Cortile di Damaso (p. 250), at the end of the corridor to the l. of the entrance. Intending visitors apply to the porter at the Portone di Bronzo, opposite the chief entrance to the Vatican (p. 250), and are conducted by him to the office, where they write their names in the permesso. Once in possession of a permesso, the visitor may easily procure its renewal by applying to the custodian (fee 1 fr. or more). The hotel-keepers also procure permessi for their guests at a charge of 1½ fr. each.

Besides the permessi for artists and scientific men mentioned below, there are three kinds of ordinary permessi: — 1. For *Raphael's Stanzas and Loggie*, the *Picture Gallery*, and the *Sistine Chapel*, daily 8—12 and 2—5 o'clock, available for 5 persons; 2. For the *Museum of Statuary*, Mondays and Thursdays, 8—11, for 5 persons; 3. Also for the *Museum of Statuary*, Tuesdays, Wednesdays, Fridays, and Saturdays, 8—11 and 2—5, for 5 persons. — The *Vatican Library* is open on the same days and at the same hours as the Museum of Statuary, no permesso being required (entrance from the Museo Chiaramonti, p. 261). — Visitors with permessi of the second or third description enter the palace on the W. side, to reach which they must go round the whole of St. Peter's, and then pass between the gardens of the Vatican and the palace itself to the gate un-

der the Sala della Biga (Pl. 17, p. 267). — Entrance to the Sixtine Chapel, etc., see p. 251.

*Wolkonsky, Villa* (p. 238): Wednesdays and Saturdays, from an early hour till dusk. *Permesso* for 6 persons obtained through a consul or banker.

Those who are desirous of studying, drawing, or copying in Roman museums or private collections must procure a *Permesso*, for which application must be made through the traveller's ambassador or consul. For the papal museums the necessary permission is granted by Monsgr. *Pacca* (maggiordomo of the pope) at his office in the Vatican (in the court of the loggia, under the arcades to the l., 9—1 o'cl.), the written application having been left there a day or two previously (separate *permessi* required for the museums of the Vatican and Lateran, the Vatican picture-gallery, and Raphael's Loggie; each *permesso* is at present available for 4 months). In the case of private galleries, application must be made to the proprietor (in French, if the applicant prefer), stating at the same time precisely which picture it is intended to copy, as well as the size and description of the copy. In some collections copies of the original size must not be made. Respecting this and similar regulations, information should be previously obtained from the custodian. The following form of application to the Monsgr. Maggiordomo, may be also addressed to a principe or marchese, the 'Revma' being in this case omitted.

*Eccellenza Revma,*

*Il sottoscritto che si trattiene a Roma con lo scopo di proseguire in questa capitale i suoi studj artistici (storici, etc.), si prende la libertà di rivolgersi con questa a Vra Eccellenza Revma pregando La perchè voglia accordargli il grazioso permesso di far degli studj (dei disegni, delle notizie, etc.) nel Museo (nella Galleria) Vaticano.*

*Sperando di essere favorito da Vra Eccellenza Revma e pregando La di gradire anticipatamente i più sinceri suoi ringraziamenti, ha l'onore di protestarsi col più profondo rispetto*

*di Vra Eccellenza Revma  
Uñmo Obbmo Servitore  
N. N.*

*Roma li . . . .*

*A Sua Eccellenza Revma*

*Monsignor Pacca*

*Maggiordomo di Sua Santità.*

## Diary.

*(To be compared with the preceding alphabetical list).*

*Daily:* Capitoline Museum (p. 181) and Palace of the Conservatori (p. 180), 10—3; the former on Sundays and Thursdays gratis, on other days admission 50 c.; the latter always gratis. Catacombs of S. Calisto (p. 290), S. Agnese (p. 291), etc.

*Daily, except Sunday:* Vatican Collections and Library, 8—11 and 2—5. Collections of the Lateran (p. 235) 9—3. Academy of S. Luca (p. 201) 9—3. Galleria Colonna (p. 124) 11—3. Galleria Barberini (p. 135). Villa Borghese (p. 128), except Mondays.

*Sundays:* Forum Romanum (p. 186). Excavations on the Palatine (p. 204). Museo Kircheriano (p. 121).

*Mondays:* Galleria Borghese (p. 154) 9—3. Villa Pamfili (p. 226). Galleria Spada (p. 170) 10—3. Galleria Corsini (p. 276) 9—3.

*Tuesdays:* Galleria Doria (p. 122) 10—2. Villa Albani (p. 132).

*Wednesdays*: Casino Rospigliosi (p. 138) 9—4. [Villa Torlonia (p. 140)]. Villa Wolkonsky (p. 238). Galleria Spada (p. 170) 10—3. Galleria Borghese (p. 154) 9—3.

*Thursdays*: Forum Romanum (p. 186) and Excavations on the Palatine (p. 204). Villa Ludovisi (p. 131). Galleria Corsini (p. 276) 9—3. Barberini Library (p. 136), 9—2.

*Fridays*: Galleria Doria (p. 122) 10—2½. Pal. Farnese (p. 169) 12—2. Villa Pamfili (p. 280). Galleria Borghese (p. 154) 9—3.

*Saturdays*: Villa Ludovisi (p. 131). [Galleria Sciarra (p. 120)]. Casino Rospigliosi (p. 138), 9—4. Antiquities in the Casino of the Villa Borghese (p. 128), in the afternoon. Villa Wolkonsky (p. 238). Galleria Spada (p. 170) 10—3. Galleria Corsini (p. 276) 9—3.

*Duration of Visit.* In order to become thoroughly acquainted with the matchless attractions of Rome the traveller should if possible devote a whole winter to exploring them; and even when time is limited, he should make a stay of 10—14 days at least, if he is desirous of forming an approximate idea of the charms of the place. The most important of the sights are mentioned at p. 91, and to these should certainly be added a glimpse at the Campagna.

*Orientation.* An idea of the topography of Rome is best obtained by visiting the principal points of view (p. 112), and at the same time reading the following description of them. The accompanying panorama will also materially aid the traveller in ascertaining his bearings. The first afternoon at Rome should therefore be spent in visiting S. Pietro in Montorio, the ascent of which should be made at least half-an-hour before sunset.

*Preliminary Drive.* The traveller should engage a cab for 2—3 hrs. (tariff, p. 87) and drive down the Corso as far as the Piazza di Venezia, through the Via di Marforio to the Forum, past the Colosseum, through the Via di S. Giovanni in Laterano to the Piazza in front of the church, commanding a fine view of the Alban Mts.; then through the Via in Merulana, passing S. Maria Maggiore, through the Via di S. Maria Maggiore, Via di S. Lorenzo in Paneperna, Via Magnanapoli, across the Forum of Trajan, through the Via di S. Marco, Via delle Botteghe Oscure, across the Piazza Mattei, with its handsome fountain, through the Via de' Falegnami, Piazza S. Carlo, Via de' Pettinari, by Ponte Sisto to Trastevere, through the Longara to the Piazza di S. Pietro; then through the Borgo Nuovo, across the Piazza Pia, past the Castle of S. Angelo, over the Ponte S. Angelo, through the Via Tordinone, etc. in a straight direction back to the Corso.

### History of the City of Rome†.

Difficult as it undoubtedly is to trace the career of the Eternal City throughout upwards of two thousand years, and to mark and appreciate the manifold vicissitudes which it has undergone, the traveller will naturally desire to form some acquaintance with the history of the ancient centre of Western civilisation, the city of the Republic and Empire, on the ruins of which the seat of a vast ecclesiastical jurisdiction was afterwards founded, and now the capital of an important and steadily progressing modern state. Wherever we tread, our thoughts are involuntarily diverted from the enjoyment of the present to the contemplation of the past; and the most careless of pleasure-seekers will find it difficult to withstand the peculiar influence of the place. The following sketch is merely designed to put the traveller in the way of making farther researches for himself, and deals exclusively with those leading and general facts with which he ought to be acquainted before proceeding to explore the city in detail.

As the more remote history of Italy is involved in much obscurity, so also the origin of the city of Rome is to a great extent a matter of mere conjecture. It was not till a comparatively late period that the well known legend of Romulus and Remus was framed, and the year B. C. 753 fixed as the date of the foundation. In all probability, however, Rome may lay claim to far greater antiquity. We are led to this conclusion, not only by a number of ancient traditions, but also by the recent discovery in Latium of relics of the flint-period, an epoch far removed from any written records. The *Palatine* was regarded by the ancients as the nucleus of the city, around which new quarters grouped themselves by slow degrees; and it was here that Romulus is said to have founded his city, the *Roma Quadrata*, of which Tacitus (Ann. 12, 24) states the supposed extent. Modern excavations have brought to light portions of the wall, gateways, and streets which belonged to the most ancient settlement (see pp. 204, 215). After the town of Romulus on the Palatine, a second, inhabited by Sabines, sprang up on the *Quirinal*, and the two were subsequently united into one community. Whilst each retained its peculiar temples and sanctuaries, the *Forum*, situated between them, and commanded by the castle and the temple of Jupiter on

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† Works on the history and topography of Rome, especially of the ancient city, are extremely numerous. On the revival of science many scholars devoted themselves with the utmost zeal to antiquarian research; thus *Poggio* (1440), *Flavio Biondo*, and *Lucio Fauno*. The most important of the earlier works is that of *Nardini* ('*Roma antica*', 1660; 4th ed. by Nibby, 1818). The following are the most eminent Roman writers on the subject of the present century: *C. Fea*, '*Nuova Descrizione di Roma Antica e Moderna*', 1820; *Canina*, '*Indicazione Topografica*', 3rd ed. 1841; also *Nibby*, '*Roma nell' anno 1838*', 3 vols., 1843. — The most exhaustive German work on the subject, and one which has generally formed the basis of all subsequent investigations, is that begun under *Niebuhr's* auspices, and contributed to by *Platner*, *Bunsen*, *Gerhard*, *Röstell*, and *Ulrichs* (3 vols., Tübingen 1830—42). Subsequent discoveries have been made by *W. A. Becker* ('*Topographie*', Leipzig 1843), *L. Preller*, and other learned archæologists. The article on '*Ancient Rome*' in *Smith's Dictionary of Greek and Roman Geography* by *T. Dyer* (also published separately, 1864) affords a clear and intelligent view of the subject; but this description also must now be regarded as incomplete in consequence of the extensive discoveries which have been made since it was written. One of the most recent works on the subject is *Jordan's* '*Topographie der Stadt Rom im Alterthum*' (Berlin, 1871). — Mediæval Rome has been treated of far less frequently. The standard work on the subject is that of *Gregorovius* (8 vols., Stuttgart, 1858—72), which terminates with the year 1535, the later volumes being the more valuable part of the work. Another important work is that of *Reumont* (3 vols., Berlin, 1867), who treats of the subject from an ecclesiastical point of view.



the *Capitol*, formed the common focus and place of assembly of the entire state, and the Forum and Capitol maintained this importance down to the latest period of ancient Rome. The rapid growth of the city is mainly to be attributed to its situation, the most central in the peninsula, alike adapted for a great commercial town, and for the capital of a vast empire. The advantages of its position were thoroughly appreciated by the ancients themselves, and are thus enumerated by Livy (5, 54): 'flumen opportunum, quo ex mediterraneis locis fruges devehantur, quo maritimi commeatus accipiantur, mare vicinum ad commoditates nec expositum nimia propinquitate ad pericula classium externarum, regionum Italiae medium, ad incrementum urbis natum unice locum'. The Tiber was navigable for sea-going ships, as far as Rome, whilst its tributaries, such as the Anio, Nera, Chiana, and Topino, contained sufficient water for the river vessels which maintained a busy traffic between Rome and the interior of the peninsula. The state of these rivers has, however, in the course of ages undergone a complete revolution, chiefly due to the gradual levelling of the forests on the mountains, and at the present day the lower part only of the Tiber, from Orte downwards, is navigable.

Whilst the origin of the capital of the world is traditionally referred to Romulus, its extension is attributed with something more of certainty to Servius Tullius. Around the twin settlements on the Palatine and Quirinal, extensive suburbs on the *Esquiline* and *Caelius*, as well as on the lower ground between the hills, had sprung up; for not only were numerous strangers induced to settle permanently at Rome on account of its commercial advantages, but the inhabitants of conquered Latin towns were frequently transplanted thither. Out of these heterogeneous elements a new civic community was organised towards the close of the period of the kings, and its constitution commemorated by the erection of the *Servian Wall*, considerable remains of which are still extant. This structure, which was strengthened by a moat externally and a rampart within, is of great solidity. It enclosed the *Aventine* (p. 215), the *Caelius*, *Esquiline*, *Viminal*, *Quirinal* (p. 137), and *Capitol* (p. 176), and is computed to have been about 7 M. in circumference. Whilst care was taken thus to protect the city externally, the kings were not less solicitous to embellish the interior with handsome buildings. To that period belongs the *Circus* in the valley between the Palatine and the *Aventine* (p. 215), and above all the *Cloaca Maxima* (p. 213), which was destined to drain the swampy site of the Forum, and is still admired for its massive construction. This energetic and brilliant development of the city under the kings of the Tarquinian family in the 6th cent. B. C. came to a close with the expulsion of the last king Tarquinius Superbus (509).

During the first century of the REPUBLIC the united efforts of the citizens were directed to the task of establishing themselves more securely in the enjoyment of their new acquisitions; and in this they succeeded, although not without serious difficulty. It was a hard and bitter period of probation that the nation had to undergo in the first enjoyment of its new liberty, and it was not till the decline of the Etruscan power that Rome began to breathe freely again. After protracted struggles she succeeded in conquering and destroying her formidable rival *Veii* (396), a victory by which the Roman supremacy was established over the south of Etruria as far as the *Ciminian Forest*. Shortly afterwards (390) the city, with the exception of the Capitol, was taken and entirely destroyed by the *Gauls*. Although this catastrophe occasioned only a transient loss of the prestige of Rome, it produced a marked effect on the external features of the city. The work of re-erection was undertaken with great precipitation; the new streets were narrow and crooked, the houses poor and unattractive, and down to the time of Augustus, Rome was far from being a handsome city. Her steadily increasing power, however, could not fail in some degree to influence her architecture. During the contests for the supremacy over Italy, the first aqueduct and the first high road were constructed at Rome by *Appius Claudius* in 312 (*Aqua* and *Via Appia*, p. 221); in 272 a second aqueduct (*Anio Vetus*) was erected. Down to the period of the Punic wars Rome had not extended beyond the walls of Servius Tullius; but, after the overthrow of Carthage

had constituted her mistress of the world, the city rapidly increased. The wall was almost everywhere demolished to make room for new buildings, so that even at the time of Augustus it was no longer an easy matter to determine its former position, and new quarters now sprang up on all sides. Speculation in houses was extensively carried on, and it was by this means that the Triumvir Crassus, among others, amassed his fortune; for rents were high, and the houses of a slight and inexpensive construction. These *insulae*, or blocks of houses erected for hire, contrasted strikingly with the *domus*, or palaces of the wealthy, which were fitted up with the utmost magnificence and luxury. Thus, for example, the tribune Clodius, the well-known opponent of Cicero, purchased his house for the sum of 14,800,600 sesterces (i. e. about 130,525 £.). During the last century B. C. the city began to assume an aspect more worthy of its proud dignity as capital of the civilised world. The streets, hitherto unpaved, were now converted into the massive lava-causeways which are still extant on many of the ancient roads (e. g. Via Appia). The highest ambition of the opulent nobles was to perpetuate their names by the erection of imposing public buildings. Thus in 184 *M. Porcius Cato* erected the first court of judicature (*Basilica Porcia*) in the Forum, and others followed his example. *Pompey* was the founder of the first theatre in stone (p. 172). Generally, however, the structures of the republic were far inferior to those of the imperial epoch, and owing to this circumstance but few of the former have been preserved (*Tabularium* of B. C. 78, p. 185; tombs of *Bibulus*, p. 127, and of *Caecilia Metella*, p. 293).

The transformation of the republic into a military despotism involved the introduction of a new architectural period also. Usurpers are generally wont to direct their energies to the construction of new buildings, with a view to obscure the lustre of the older edifices, and to obliterate the associations connected with them. *Caesar* himself had formed the most extensive plans of this nature, but their execution was reserved for his more fortunate nephew. Of all the ruins of ancient Rome those of the buildings of AUGUSTUS occupy by far the highest rank, both in number and importance. The points especially worthy of note are the *Campus Martius* with the *Pantheon* (p. 160) and the *Thermae of Agrippa* (p. 161), the *Theatre of Marcellus* (p. 174) and the *Mausoleum* (p. 154), the *Basilica Julia* (p. 191), and the *Forum of Augustus* with the *Temple of Mars* (p. 202). No fewer than 82 temples were restored by Augustus ('templorum omnium conditorem ac restitutorem' as he is termed by Livy), who might well boast of having transformed Rome from a town of brick into a city of marble. During the republican period the ordinary volcanic stone of the neighbourhood was the usual building material, but the marble from the quarries of Carrara (discovered about 100 B. C., but not extensively worked till the time of Augustus) and the beautiful travertine from the vicinity of Tivoli were now employed. The administration and police-system of the city were also re-organised by Augustus, who divided Rome into 14 quarters (*regiones*), adapted to its increased extent. A corps of watchmen (*vigiles*), who also served as firemen, was appointed to guard the city by night. These and other wise institutions, as well as the magnificence attained by the city under Augustus, are depicted in glowing terms by his contemporaries. His successors followed his example in the erection of public edifices, each striving to surpass his predecessors. In this respect *Nero* (54—68) displayed the most unbridled ambition. The conflagration of the year 64, which reduced the greater part of Rome to ashes, having been ignited, it is said, at the emperor's instigation, afforded him an opportunity of rebuilding the whole city in the most modern style and according to a regular plan. For his own use he erected the '*golden house*', a sumptuous palace with gardens, lakes, and pleasure-grounds of every description, covering an enormous area, extending from the Palatine across the valley of the Colosseum, and far up the Esquiline (p. 198). These and other works were destroyed by his successors, and well merited their fate; the fragments which still bear the name of Nero at Rome are insignificant.

The FLAVIAN DYNASTY, which followed the Julian, has on the other hand

perpetuated its memory by a number of most imposing works, above all the *Colosseum* (p. 197), which has ever been regarded as the symbol of the power and greatness of Rome, the *Baths of Titus* on the Esquiline (p. 200), and the *Triumphal Arch* (p. 196) erected after the destruction of Jerusalem. Under *Trajan*, architecture received a new impetus, and indeed attained the highest development of which the art was capable at Rome. To this the *Forum of Trajan* (p. 203), with the column, and the reliefs afterwards employed to decorate *Constantine's arch*, bear the most eloquent testimony. Under *Trajan*, indeed, the culminating point both of art and of political greatness was attained. Thenceforward the greatness of the empire began gradually, but steadily to decline. Although under the next emperor *HADRIAN* this downward tendency was apparently arrested, yet the monuments of his reign, such as the *Temple of Venus and Roma* (p. 197) and the *Castle of S. Angelo* (p. 240), begin to exhibit traces of degeneracy. The same remark applies also to the time of the *ANTONINES*. They were remarkable for their excellent qualities as sovereigns, and their peaceful reign has frequently been regarded as the period during which mankind in general enjoyed the highest degree of prosperity. There is even a tradition that 'the good old times' will return when the equestrian statue of the worthy *Marcus Aurelius*, the gilding of which has almost entirely disappeared, shall resume its costly covering. This, however, was but the lull preceding a storm. The great plague under the latter emperor was the first of a series of fearful calamities which devastated the empire. Throughout an entire century civil wars, incursions of barbarians, famine, and pestilence succeeded each other without intermission. Although Rome was less affected by these horrors than the provinces, it is computed that the population of the city, which at the beginning of the 2nd cent. was about 1½ million, had dwindled to one-half by the time of *Diocletian*. A constant decline in architectural taste is still traceable; but, as building always constituted an important feature in the policy of the emperors, the number and extent of the ruins of this period is considerable. To this epoch belong the *Column of Marcus Aurelius* (p. 119), the *Triumphal Arch of Septimius Severus* (p. 190), the magnificent *Baths of Caracalla* (p. 221), the *Temple of the Sun of Aurelian* (p. 125), and the extensive *Thermae of Diocletian* (p. 142).

After the Punic War the walls of the city had been suffered to fall to decay, and during nearly five centuries Rome was destitute of fortification. Under the Emperor *Aurelian*, however, danger became so imminent that it was deemed necessary again to protect the city by a wall against the attacks of the barbarians. This structure is to a great extent identical with that which is still standing. The latest important ruins of antiquity bear the name of *Constantine the Great*, viz. the *Basilica* (p. 195), *Baths* (pp. 125, 136), and *Triumphal Arch* (p. 199). The two former were, however, erected by his rival *Maxentius*. *Constantine* manifested little partiality for Rome and ancient traditions; the transference of the seat of empire to *Byzantium* (in 330) marks a decided turning-point in the history of the city, as well as in that of the whole empire. Rome indeed was still great on account of the glorious past and its magnificent monuments, but in many respects it had sunk to the level of a mere provincial town. No new works were thenceforth undertaken, whilst the old gradually fell to decay. The city was still divided, in accordance with the *Augustean System*, into fourteen regions, in enumerating which we shall name the principal ruins belonging to each: — 1. *Porta Capena*, *Via Appia*, within the city (p. 221); 2. *Caelimontium*, *Caelius* (p. 224); 3. *Isis et Serapis*, *Colosseum* (p. 197), *Baths of Titus* (p. 200); 4. *Templum Pacis*, *Venus et Roma* (p. 197), *Basilica of Constantine* (p. 195), *Temple of Faustina* (p. 194); 5. *Esquilinae*, ruins near *S. Croce* (p. 154); 6. *Alta Semita*, *Baths of Constantine* and *Diocletian* (p. 142), gardens of *Sallust* (p. 132); 7. *Via Lata*, the modern *Corso* (p. 117); 8. *Forum Romanum*, the republican and imperial *Fora* (p. 200) and the *Capitol* (p. 176); 9. *Circus Flaminius*, *Theatres of Marcellus* (p. 175) and *Pompey* (p. 172), colonnade of *Octavia* (p. 174), *Pantheon* (p. 160), column of *Marcus Aurelius* (p. 179); 10. *Palatium*, *Palatine* (p. 204); 11. *Circus Maximus*, temple in the *Forum Boarium* (p. 212);

12. *Piscina Publica*, Baths of Caracalla (p. 221); 13. *Aventinus*, Pyramid of Cestius (p. 216); 14. *Transtiberim*, Trastevere and the Borgo. According to the statistics of this period, Rome possessed 37 gates, from which 28 high roads diverged, and 19 aqueducts; and although four only of these last are now in use, there is probably no city in the world which can boast of such an excellent supply of water as Rome. The banks of the Tiber were connected by 8 bridges. There were 423 streets, 1790 palaces, and 46,602 dwelling-houses. Among the public structures are mentioned 11 *Thermæ*, 856 bath-rooms, 1352 fountains in the streets, 423 temples, 36 triumphal arches, 10 basilicas, etc. When the grandeur and magnificence suggested by these numbers is considered, it may appear a matter of surprise that comparatively so few relics now remain; but it must be borne in mind that the work of destruction progressed steadily during nearly a thousand years, and was not arrested till the era of the Renaissance, but for which even the monuments still extant would ere now have been consigned to oblivion.

The *Catacombs*, the earliest burial-places of the Christians, illustrate the gradual progress of this interesting community, in spite of every persecution, from the 1st century downwards. At the beginning of the year 313 Constantine issued his celebrated decree from Milan according to Christianity equal rights with all other religions. This was the decisive step which led to the union of the church with the state. In 325 the first œcumenical council was held at Nicæa, and in 337 the emperor caused himself to be baptised when on his deathbed. Tradition attributes the earliest ecclesiastical division of Rome into seven diaconates to *St. Clement*, the fourth bishop, and *St. Peter* is said to have founded the first place of worship in the house of the senator Pudens, now the church of *S. Pudenziana* (p. 143). To *Calixtus I.* (217–222) is ascribed the foundation of the church of *S. Maria in Trastevere* (p. 233), and to *Urban*, his successor, that of *S. Cecilia* (p. 284). About the beginning of the fourth century *S. Alessio* and *S. Prisca* on the Aventine are supposed to have been founded. Of these churches, however, and also of the edifices erected by CONSTANTINE, no trustworthy record has been handed down to us. To that monarch tradition attributes the foundation of the following churches — the *Lateran*, *St. Peter's*, *S. Paolo fuori*, *S. Croce in Gerusalemme*, *S. Agnese fuori*, *S. Lorenzo fuori* and *S. Pietro e Marcellino* at Torre Pignattarra (Pl. II, 30), but probably erroneously, with the exception of the first, which was styled 'omnium urbis et orbis ecclesiarum mater et caput'. It is, however, noteworthy that the oldest and most important churches were generally outside the gates, or at least in their immediate vicinity; and this is accounted for by the fact that the Roman aristocracy at first clung tenaciously to the old traditions, and for a long period the city preserved its heathen character. The state at length overcame this antagonism. In 382 the altar of Victoria was removed from the senate-hall, and in 408 the ancient religion was at length deprived by a law of Honorius of all its temporal possessions, and thus indirectly of its spiritual authority also. The destruction of the ancient temples, or their transformation into Christian places of worship now began, and the churches rapidly increased in number. At this early period Rome possessed 28 parish churches (*tituli*), besides numerous chapels, and among them arose the five *Patriarchal Churches*, presided over by the pope, and forming a community to which the whole body of believers throughout the world was considered to belong. These five were *S. Giovanni in Laterano*, *S. Pietro*, *S. Paolo*, *S. Lorenzo*, and the church of *S. Maria Maggiore* founded by Liberius. Besides these, *S. Croce in Gerusalemme* and *S. Sebastiano*, erected over the catacombs of the Via Appia, enjoyed special veneration. These formed the 'Seven Churches of Rome' to which pilgrims flocked from every part of western Christendom. The number of monasteries now steadily increased, and at the same time the inroads of poverty made rapid strides.

In the 4th century the cultivation of the Roman Campagna began to be seriously neglected, and in an official document of the year 395 it is



stated that nearly 300 square miles of arable land had been abandoned and converted into morass. The malaria at the same time extended its baneful sway from the coast into the interior of the country. The storms of the barbarian irruptions greatly aggravated the misery. Although the Vandals and Goths are often erroneously held responsible for the destruction of all the great monuments of antiquity, which, on the contrary, *Theodoric the Great* did his utmost to protect, Rome doubtless suffered terribly from having been the scene of their battles and pillagings. In 410 the city was plundered by Alaric, and in 445 by the Vandals, and in 537 it sustained its first siege from the Goths under *Vitiges*. They laid waste the Campagna and cut off all the supplies of water brought to the city by the aqueducts, but the skill of *Belisarius*, and the strength of the walls, particularly those of the Castle of S. Angelo, effectually repelled their attacks on the city. In March 538 they were at length compelled to abandon their designs, after having beleaguered the city for upwards of a year. In December 546 *Totila*, the king of the Goths, entered Rome, and is said to have found not more than 500 persons within the walls of the devastated city. *Belisarius* then repaired the walls which had been partially destroyed, and in 547 he sustained a second siege. In 549 the city again fell into the hands of *Totila*, but in 552 it was recaptured by *Narses* and again united with the Byzantine empire. About this period the city was reduced by war, pestilence, and poverty to a depth of misery which was never again paralleled, except during the absence of the papal court at Avignon. No thorough restoration was possible, for the Byzantine emperors cared nothing for Rome, and in the Lombards arose new enemies to their dynasty in Italy. In 663 *Constans II.* visited Rome, an interval of 306 years having elapsed since it had been entered by a Byzantine emperor, and availed himself of the opportunity to carry off the last remains of bronze with which the ancient monuments were decorated. In 755 the Lombards under their duke *Astolf* besieged Rome for two months and ruthlessly devastated the Campagna, which during the preceding interval of peace had begun to wear a more smiling aspect. A lamentation of that period begins thus:—

‘Nobilibus quondam fueras constructa patronis,  
Subdita nunc servis, heu male Roma ruinis;  
Deseruere tui tanto te tempore reges,  
Cessit et ad Græcos nomen honosque tuus’.

and terminates with the words:—

‘Nam nisi te Petri meritum Paulique foveret,  
Tempore jam longo Roma misella fores’.

It was in fact the tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity which preserved the city from total destruction. The transformation of heathen into Christian Rome was accompanied by the gradual development of PAPACY as the supreme ecclesiastical power in the West. *Leo the Great* (440—461) and *Gregory the Great* (590—604) may be regarded as the chief originators of this scheme of aggrandisement. These prelates and their successors were indefatigable in their efforts to realise their project, and under their auspices, notwithstanding the poverty and misery into which Rome had sunk, new churches and monasteries were constantly springing up among the ruins of the monuments of antiquity, and the last feeble spark of artistic taste which still survived was devoted to the decoration of these buildings. The objects at which they chiefly aimed were independence of Byzantium, the subjection of the Eastern church to the court of Rome, and the conversion of the heathen Germans, the accomplishment of which would materially pave the way for their ulterior ambitious schemes. In 727 the Lombard king *Luitprand* presented Sutri, which had been captured by him, to the pope, this being the first instance of a town being presented to the church, and this gift constituted a basis for the subsequent formation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* proceeded to Italy and practically put an end to the Byzantine supremacy. It is not known whether that

monarch absolutely made over the exarchate of Ravenna and the other towns to the representative of St. Peter, or whether he granted them to him as a fief; but it is certain that the temporal power of the popes and their supremacy over Rome dates from the grants made by Pepin to the church. On Christmas Day, in the year 800, *Charlemagne* was crowned by *Leo III.*, and from that period dates the career of the 'Holy Roman Empire' and the mediæval history of the Roman Catholic Church.

A characteristic of this period is to be found in the numerous, many-storied campanili of red brick which contrast so strongly with the monuments of ancient Rome. This style of architecture was developed in the Carlovingian epoch, although most of these towers now extant were not erected before the 12th or 13th century. In still greater numbers sprang up towers of a defensive character, a few only of which, such as the so-called *Torre di Nerone* (p. 139), are still preserved. The forest of towers, belonging to numerous different owners, which reared themselves over the ruins of the mistress of the world, affords at the same time a clue to the character of the whole epoch; for, in spite of the nominal sway exercised over the greater part of Europe by the pope and the emperor, continual feuds raged both at Rome and elsewhere between the temporal and spiritual powers, and between the nobility and the populace. The great monuments of antiquity were now doomed to utter destruction, and their fate is thus described by the historian Gregorovius (III, 565): — 'Charlemagne had already set the example of carrying off ancient columns and sculptures to adorn his cathedral at Aix-la-Chapelle, and the popes, who regarded the greatest monuments of Rome as the property of the state, possessed neither taste, nor time, nor ability to take measures for their preservation. The plundering of ancient buildings became the order of the day. The priests were indefatigable in transferring antique columns and marbles to their churches; the nobles, and even the abbots, took possession of magnificent ancient edifices which they disfigured by the addition of modern towers; and the citizens established their workshops, rope-walks, and smithies in the towers and circuses of imperial Rome. The fisherman selling his fish near the bridges over the Tiber, the butcher displaying his meat at the theatre of Marcellus, and the baker exposing his bread for sale, deposited their wares on the magnificent slabs of marble which had once been used as seats by the senators in the theatre or circus and perhaps by Cæsar, Mark Antony, Augustus, and other masters of the world. The elaborately sculptured sarcophagi of Roman heroes were scattered in every direction and converted into cisterns, washing-vats, and troughs for swine; and the table of the tailor and the shoemaker was perhaps formed of the cippus of some illustrious Roman, or of a slab of alabaster once used by some noble Roman matron for the display of her jewellery. For several centuries Rome may be said to have resembled a vast lime-kiln, into which the costliest marbles were recklessly cast for the purpose of burning lime; and thus did the Romans incessantly pillage, burn, dismantle, and utterly destroy their glorious old city'.

*Leo IV.* encircled the 'Leonine city' with a wall, and erected other useful structures, which indicate a renewed period of prosperity; but the ravages of the Saracens in the city and its environs soon prevented farther progress. When at length these barbarians were finally subdued by *John X.*, the city was repeatedly besieged and captured by German armies during the contest for the imperial crown; and subsequently, in consequence of incessant civic feuds, the whole city was converted into a number of distinct fortified quarters, with castellated houses, in the construction of which numerous monuments of antiquity were ruthlessly destroyed for the sake of the building materials they afforded. Every temporary re-establishment of peace was invariably followed by new scenes of devastation, as when the senator *Brancaleone* dismantled no fewer than 150 of the strongholds of the warlike nobles. The constantly increasing civic and national dissensions at length compelled *Clement V.* in 1309 to transfer the seat of the pontifical government to Avignon, where it remained till 1377, whilst Rome was

successively governed by Guelphs and Ghibellines, Neapolitans and Germans, Orsini's and Colonna's, and for a brief period (1347) *Cola di Rienzi* even succeeded in restoring the ancient republican form of government. This was an epoch of the utmost misery, when poverty, war, and disease had reduced the population to less than 20,000 souls; but a more happy era was inaugurated by the return of *Gregory IX.* to the city. After the termination of the papal schism (1378—1417), the new development of the city progressed rapidly, aided by the vast sums of money which flowed into the papal coffers, and by the revival of taste for art and science promoted by *Nicholas V.*, *Julius II.*, *Leo X.*, and others. In 1527 the city was fearfully devastated by the troops of Charles of Bourbon; but it gradually recovered from the blow, its population again increased, and many churches and palaces were restored or re-erected by the popes, their cardinals, and favourites, especially during the pontificate of *Sixtus V.* (1585—90), to whom modern Rome is chiefly indebted for its characteristic features. In 1798 a republic was established for a short period at Rome, and from 1809 to 1814 the city was under the supremacy of France. A republican form of government was again declared in 1849, in consequence of the events of the previous year, but on 12th April, 1850, Pius IX. was restored by the French. The city was then garrisoned by 15,000 French troops, who were withdrawn in December 1866, in accordance with the convention of 15th Sept., 1864; but they were recalled after the Garibaldian hostilities of 1867, and were quartered in the environs until the breaking out of the Franco-Prussian war of 1870. On 20th Sept. of that year the Italian troops marched into the city, after a bombardment of five hours. The States of the Church are now incorporated with the kingdom of Italy, of which Rome is once more the capital.

## CHRONOLOGICAL TABLE.

B.C.	Rom. Emp.	Popes †.	A.D.	Rom. Emp.	Popes.
44	Julius Caesar murdered.		128		Telesphorus.
28	Caesar Octavianus Augustus.		138	Antoninus Pius	
			139		Hyginus.
A.D.			142		Pius I.
14	Tiberius.		161	Marcus Aurelius.	Anicetus.
37	Caligula.		168		Soter.
41	Claudius.	St. Peter, 42.	177		Eleutherus.
54	Nero.		180	Commodus.	
67		Martyrdom of St. Peter.	190		Victor I., 185.
		Linus, 67.	193	Pertinax.	
68	Galba.			Didius Julianus.	
69	Otho.		193	Septimius Severus.	
	Vitellius.		198	Caracalla (Geta).	
69	Vespasianus.		202		Zephyrinus, 198.
78		Cletus, 78.	217	Macrinus.	
79	Titus.	Clement, 90.	218	Heliogabalus.	Calixtus I., 217.
			222	Alexander Severus.	
81	Domitianus.	Anacletus.	223		Urban I., 222.
91		Euaristus.	230		Pontianus, 230.
96	Nerva.	Alexander I.	235	Maximinus.	Anterus, 235.
98	Trajan.		236		Fabianus, 236.
100					
109					
117	Hadrianus.				
119		Sixtus I.			

† The dates of the popes down to Constantine are uncertain, having been handed down by vague tradition only.

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
238	Gordianus I. and II.		375	Valentinian II.	
	Maximus and Balbina.		379	Theodosius.	
238	Gordianus III.		383	Arcadius.	Siricius.
244	Philip the Arabian.		385		
249	Decius.		393	Honorius.	Anastasius I.
251	Gallus and Volusianus.	Cornelius, 251.	397		Innocent I.
252		Lucius I., 252.	401		
253	Aemilianus. Valerianus.	Stephen I., 254.	402	Theodosius II.	Zosimus.
257		Sixtus II., 257.	417		Boniface I.
259		Dionysius, 259.	418		
263	Galienus.		421	Constantius II.	Coelestinus I.
268	Claudius II.		422		
269			425	Valentinian III	Sixtus III.
270	Aurelianus.		432		Leo I., the Great.
275	Tacitus.		440		
275	Florianus.	Eutychianus.	450	Marcianus.	
276	Probus.		455	Avitus.	
282	Carus.		457	Leo and Majorianus.	Hilarius.
282	Carinus and Numerianus.		461	Lib. Severus.	Simplicius.
283			467	Anthemius.	
284	Diocletianus.		472	Olybrius.	
296			473	Glycerius.	
305	Constantius Chlorus and Maximianus Galerius.		474	Zeno.	
307	Constantine the Great.		475	Romulus Augustulus.	
308	Maximinus II. Licinus. Maxentius.		483		Felix II.
310		Cajus.	492		Gelasius.
311			496		Anastasius II.
314		Marcellinus.	498		Symmachus.
336			514		Hormisdas.
337	Constantine II. Constantius. Constans.		523		John I.
352			526		Felix III.
361	Julianus.		530	Justinianus I. (528—565).	Boniface II †.
363	Jovianus.		532		John II.
364	Valentinianus I. and Valens.		535		St. Agapitus I.
366			536		St. Silverius.
367			538		Vigilius.
			555		Pelagius I.
			560		John III.
			574		Benedict I.
			578		Pelagius II.
			590		St. Gregory I. the Great.
			604	Phocas 602.	Sabinianus.
			607	Heraclius 610.	Boniface III.
			608		S. Boniface IV.
			615		Deusdeditus.
			619		Boniface V.
			625		Honorius I.
			640		Severinus.
			642	Constans II.	John IV.
			649		Theodorus I.
			655		St. Martin I.
					St. Eugene I.

† Thus far all the popes have been canonised.



A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
657	Constantine III (d. 668).	St. Vitalianus.	913		Landonius.
672		Adeodatus.	914		John X.
676		Donus I.	919	Henry I. the Fowler.	
678		St. Agathus.	928		Leo VI.
682		St. Leo II.	929		Stephen VII.
684		St. Benedict II.	931		John XI.
685	Justinianus II.	John V.	936	Otho I.	Leo VII.
686		Conon.	939		Stephen VIII.
687		St. Sergius I.	942		Martin III.
701		John VI.	946		Agapetus II.
705		John VII.	956		John XII.
708	Philippicus	Sisinnius.	964		Leo VIII.
	Bardanes 711.				Benedict V.
	Anastas. II. 713.	Constantinus.	965		John XIII.
715	Leo the Isaurian 718.	St. Gregory II.	972		Benedict VI.
			974	Otho II.	Donus II.
731		St. Gregory III.	975		Benedict VII.
741	Constantinus Copronymus.	St. Zacharias.	983	Otho III.	John XIV.
		Stephen II.	985		John XV.
752		St. Paul I.	996		Gregory V.
757		Stephen III.	999		Sylvester II.
768		Hadrian I.	1002	Henry II.	
772		St. Leo III.	1003		John XVII.
795	Charlemagne.				John XVIII.
814	Louis the Pious.		1009		Sergius IV.
			1012		Benedict VIII.
816		Stephen IV.	1024	Conrad II.	John XIX.
817		St. Paschalis I.	1033		Benedict IX.
824		Eugene II.	1039	Henry III.	
827		Valentinus.	1046		Gregory VI.
		Gregory IV.			Clement II.
843	Lothaire.		1048		Damasus II.
844		Sergius II.	1049		St. Leo IX.
847		St. Leo IV.	1055		Victor II.
855	Louis II.	Benedict III.	1056	Henry IV.	
858		St. Nicholas I.	1057		Stephen IX.
867		Hadrian II.	1058		Nicholas II.
872		John VIII.	1061		Alexander II.
876	Charles the Bald.		1073		Gregory VII.
					Hildebrand.
882		Martin II.	1086		Victor III.
884	Charles the Fat.	Hadrian III.	1088		Urban II.
			1099		Paschalis II.
885		Stephen V.	1106	Henry V.	
887	Arnulf.		1118		Gelasius II.
891		Formosus.	1119		Calixtus II.
896		Boniface VI.	1124		Honorius II.
		Stephen VI.	1125	Lothaire of Saxony.	
897		Romanus I.			
898		Theodorus II.	1130		Innocent II.
		John IX.	1137	Conrad III. of Hohen- staufen.	
900	Louis the Child.	Benedict IV.			
903		Leo V.	1143		Coelestine II
		Christophorus.	1144		Lucius II.
904		Sergius III.	1145		Eugene III.
911		Anastasius III.	1152	Frederick I. Barbarossa.	
912	Conrad I.				

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
1153		Anastasius IV.	1410	Sigismund.	John XXIII.
1154		Hadrian IV.	1417		Martin V.
1159		Alexander III.	1431		Eugene IV.
1181		Lucius III.	1437	Albert II.	
1185		Urban III.	1440	Frederick III.	
1187		Gregory VIII.	1447		Nicholas V.
1187		Clement III.	1455		Calixtus III.
1190	Henry VI.		1458		Pius II. ( <i>Æneas Sylvius</i> , Siena).
1191		Coelestinus III.			Paul II.
1197	Otho IV.		1464		Sixtus IV.
1198		Innocent III.	1471		(Francis della Rovere of Savona).
1215	Frederick II.				Innocent VIII.
1216		Honorius III.			(Joann. B. Cibo of Genoa).
1227		Gregory IX.			Alexander VI.
1241		Coelestinus IV.	1484		(Roder. Borgia).
1243		Innocent IV.			Pius III. (Francis Piccolomini of Siena).
1250	Interregnum.				Julius II. (Julian della Rovere).
1254		Alexander IV.	1492		Leo X. (John de' Medici).
1261		Urban IV.			
1265		Clement IV.	1493	Maximilian I.	
1271		Gregory X.	1503		Pius III. (Francis Piccolomini of Siena).
1273	Rudolph of Hapsburg.				Julius II. (Julian della Rovere).
1276		Innocent V.	1503		Leo X. (John de' Medici).
		Hadrian V.			
		John XX. or XXI.	1513		
1277		Nicholas III.	1519	Charles V.	
1281		Martin IV.	1522		Hadrian VI. (of Utrecht).
1285		Honorius IV.			Clement VII. (Julius Medici).
1288		Nicholas IV.	1523		Paul III. (Alexander Farnese).
1290	Albert I. and Adolph of Nassau.		1534		Julius III. (Joan. Maria de Monte).
1292		St. Coelestinus V.	1550		Marcellus II.
1294		Boniface VIII.			Paul IV. (Gian Pietro Caraffa of Naples).
1303		Benedict XI.	1555		
1305		Clement V.			
1309	Henry VII. of Luxembourg.				
1313	Louis of Bavaria and Frederick of Austria.		1558	Ferdinand I.	
			1559		Pius IV. (Joan. Angelus Medici of Milan).
1316		John XXII.	1564	Maximilian II.	
1334		Benedict XII.	1565		St. Pius V. (Ghislieri of Piedmont).
1342		Clement VI.			Gregory XIII. (Ugo Buoncompagni of Bologna).
1346	Charles IV. of Luxembourg.		1572		
1352		Innocent VI.			
1362		Urban V.			
1370		Gregory XI.			
1378	Wenzel.	Urban VI.	1576	Rudolph II.	
1389		Boniface IX.	1585		Sixtus V. (Felix Peretti).
1400	Rupert of the Palatinate.		1590		Urban VII. (Giambattista Castagna of Rome).
1404		Innocent VII.			
1406		Gregory XII.			
1409		Alexander V.			

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
1590		Gregory XIV. (Nic. Sfondrati of Milan).	1721		Innocent XIII. (Mich. Ang. de Conti).
1591		Innocent IX. (Giannantonio Facchinetti of Bologna).	1724		Benedict XIII. (Vinc. Maria Orsini).
1592		Clement VIII. (Hippolyt. Aldo- brandini of Florence).	1730		Clement XII. (Lorenzo Cor- sini).
1605		Leo XI. (Alexan- der Medici).	1740		Benedict XIV. (Prosp. Lam- bertini).
		Paul V. (Camillo Borghese).	1741	Charles VII. of Bavaria.	
1612	Matthias.		1745	Francis I.	
1619	Ferdinand II.		1758		Clement XIII. (Carlo Rezzo- nico of Venice).
1621		Gregory XV. (Alexander Lu- dovisi).	1765	Joseph II.	
1623		Urban VIII. (Maf- feo Barberini).	1769		Clement XIV. (Giov. Ant. Gan- ganelli of Ri- mini).
1637	Ferdinand III.		1775		Pius VI. (Giov. Ang. Braschi).
1644		Innocent X. (Giambattista Pamfilii).	1790	Leopold II.	
1655		Alexander VII. (Fabio Chigi of Siena).	1792	Francis II.	
1658	Leopold I.		1800		Pius VII. (Gre- gorio Barnaba Chiaramonti of Cesena).
1667		Clement IX. (Giul. Rospig- liosi).	1823		Leo XII. (Annib. della Genga of Spoleto).
1670		Clement X. (Emilio Altieri).	1829		Pius VIII. (Franc. Xav. Castiglione of Cingoli).
1676		Innocent XI. (Benedetto Odescalchi).	1831		Gregory XVI. (Mauro Capellari of Belluno).
1689		Alexander XIII. (Pietro Otto- buoni).	1846		Pius IX. (Gio- vanni Maria Mastai-Feretti of Sinigaglia, born 13. May, 1792, Cardinal 1839, Pope 16. June 1846).
1690	Joseph I.				
1691		Innocent XII. (Ant. Pigna- telli).			
1700		Clement XI. (Giov. Franc. Albani).			
1711	Charles VI.				

Rome is situated (41° 53' 54" N. lat., 12° 29" E. longit., meridian of Greenwich) in an undulating volcanic plain, which extends from Capo Linaro, S. of Cività Vecchia, to the Promontorio Circeo, a distance of about 85 M., and between the Apennines and the sea, a width of 25 M. The city is built on both banks of the Tiber, the largest river in the Italian peninsula,

14 M. from its influx into the Mediterranean. The prospect from one of the hills of Rome — and no city is more replete with ever-varying and delightful views — is bounded towards the E. by the unbroken chain of the Apennines, which rise at a distance of 10 to 20 M. In the extreme N. towers the indented ridge of Soracte (2250 ft.), occupying an isolated position in the plain, and separated by the Tiber from the principal range of the Apennines. Farther E., and still more distant, is the Leonessa group (7257 ft.), which approaches the Central Apennines. Considerably nearer lies the range of the Sabine Mts. The summit at the angle which they form by their abutment on the Campagna is M. Gennaro (4163 ft.), the Lucretilis of Horace; the village at the base is Monticelli (1295 ft.). Farther off, on the slope of the hill, lies Tivoli, recognisable by its villas and olive-gardens. More towards the S., on the last visible spur of the Sabine Mts. (2513 ft.), is situated Palestrina, the Præneste of antiquity. A depression, 4 M. in width only, separates the Apennines from the volcanic Alban Mts., above which a few peaks of the distant Volscian Mts. appear. On the E. spur of the Alban Mts. lies the village of Colonna (1180 ft.). The following villages are Rocca Priora (2352 ft.) and Monte Porzio (1529 ft.); then the town of Frascati (2218 ft.), below the ancient Tusculum. The highest peak of the Alban Mts. is M. Cavo (3130 ft.), once surmounted by a temple of the Alban Jupiter, now by a Passionist monastery. On it lies the village of Rocca di Papa (2647 ft.), loftily and picturesquely situated, beneath which, towards the plain, is the town of Marino (1322 ft.). The village, with the castle farther to the W. on the hill, is Castel Gandolfo; the mountain then gradually sinks to the level of the plain. Towards the W. the sea is visible from a few of the highest points only. On the N. the eye rests on the Janiculus (282 ft.), a volcanic chain of hills approaching close to the river, beyond which the horizon is bounded by mountains also of volcanic formation: towards the sea, to the l., the mountains of Tolfa (2040 ft.), then the heights around the lake of Bracciano with the peak of Rocca Romana (2018 ft.), the Ciminian Forest (now generally called the mountains of Viterbo, 3464 ft.); the nearest point to the r. is the crater of Baccano, with the wooded height of M. Musino (1319 ft.). The plain, enclosed by this spacious amphitheatre of mountains, and intersected by the Tiber and the Anio, which descends from Tivoli and falls into the former  $11\frac{1}{2}$  M. above Rome, contains a sprinkling of farms and villages, but is far more replete with witnesses of its former greatness and present desolation in the innumerable and extensive ruins which cover it in every direction.

The wall by which Rome of the present day is surrounded is 14 M. in length, constructed of brick, and on the exterior about 55 ft. in height. The greater portion of it dates from 271 to 276,



having been begun by the Emp. Aurelian, completed by Probus, and subsequently restored by Honorius, Theodoric, Belisarius, and several popes. The city is entered by twelve gates (several of earlier date being now walled up). Of these the most important is the *Porta del Popolo*, whence the grand route to N. and E. Italy issues and crosses the Tiber by the Ponte Molle,  $1\frac{1}{2}$  M. from the city. Receding from the river, follow: *Porta Salara*, *Porta Pia*, *Porta S. Lorenzo* (road to Tivoli), *Porta Maggiore* (to Palestrina), *Porta S. Giovanni* (to Frascati and Albano), *Porta S. Sebastiano* (Via Appia), *Porta S. Paolo* (to Ostia). Then, upon the r. bank of the Tiber: *Porta Portese* (to Porto), *Porta S. Pancrazio*, *Porta Cavaleggieri*, and *Porta Angelica*.

The *Tiber* reaches Rome after a course of about 220 M., and intersects the city from N. to S. The water is turbid (the 'flavus Tiberis' of Horace) and rises to a considerable height after continued rain. The average width of the river is about 65 yds. and its depth 20 ft., but it sometimes rises as much as 30—35 ft., as was the case during the great inundation of 1871. The navigation of the river, by means of which the commerce of imperial Rome was carried on in both directions, with transmarine nations as well as with the Italian provinces, is now comparatively insignificant. The Tiber enters the city not far from the base of M. Pincio, and describes three curves within its precincts: the first towards the S.W., skirting the quarter of the Vatican, the second to the S.E., bounding the Campus Martius and terminating at the island and the Capitol, and the third to the S.W., quitting the city by the Aventine.

On the right bank of the Tiber lies the more modern and smaller portion of the city. This part is divided into two halves: on the N. the Borgo around the Vatican and St. Peter's, encircled with a wall by Leo IV. in 851 and erected into a separate town; on the S., lying on the river and the slopes of the Janiculus, Trastevere, which from a very remote period has formed a tête-de-pont of Rome against Etruria, and was a densely populated suburb in the reign of Augustus. These two portions are connected by the long Via della Longara, constructed by Sixtus V. The banks of the Tiber are connected by means of five bridges: the *Ponte S. Angelo* near the castle of that name, below which the *Ponte Leonino*, a new suspension bridge, crosses from the Longara; then from Trastevere the *Ponte Sisto*; another traverses the island, the portion from Trastevere to the island being termed *Ponte S. Bartolommeo*, and thence to the l. bank the *Ponte de' Quattro Capi*; finally, below the island, is the *Ponte Rotto*.

The more ancient portion of the city, properly so called, lies on the left bank, partly in the plain which extends along the river, the ancient Campus Martius, and partly on the surrounding hills. Modern Rome is principally confined to the plain, whilst the

heights on which the ancient city stood are now to a great extent uninhabited. These are the far-famed Seven Hills of Rome. The least extensive, but historically most important, is the *Capitoline* (161 ft.), which rises near the Tiber and the island, and at the present day forms to some extent the barrier between ancient and modern Rome. It consists of a narrow ridge extending from S.W. to N.E., culminating in two summits, separated by a depression: on the S.W. point, towards the river, stands the Palazzo Caffarelli, and on that to the N.E., towards the Quirinal, the church of S. Maria in Araceli. Contiguous to the Capitoline, in a N.E. direction, and separated from it by a depression which the structures of Trajan considerably widened, extends the long *Quirinal* (170 ft.). On the N. a valley, in which the Piazza Barberini is situated, separates the Quirinal from the Pincio (164 ft.), which, as its ancient appellation 'collis hortorum' indicates, was occupied by gardens, and not regarded as a portion of the city. To the E. of the Quirinal, but considerably less extensive, rises the *Viminal* (177 ft.). Both of these may be regarded as buttresses of the third and more important height, the *Esquiline* (246 ft.), which, forming the common basis of these two, extends from the Pincio on the N. to the Caelius. Its distinguishing feature with regard to modern Rome is the conspicuous church of S. Maria Maggiore; with regard to ancient Rome, S. Pietro in Vincoli and the ruins of the *Thermae of Titus*, where it approaches the Quirinal, Palatine, and Caelius. To the S. E. of the Capitoline, in the form of an irregular quadrangle, rises the isolated *Palatine* (165 ft.), with the ruins of the palaces of the emperors, and on the low ground between these hills lies the ancient Forum. Farther S., close to the river, separated from the Palatine by the depression in which the Circus Maximus extended, is the *Aventine* (151 ft.), with the churches of S. Sabina, S. Balbina, etc. Finally, to the E. of the latter, the long-extended *Caelius* (161 ft.), with S. Gregorio and S. Stefano Rotondo; in the low ground between the Caelius, Palatine, and Esquiline is situated the Colosseum; farther E., by the city-wall, between the Caelius and Esquiline, is the Lateran.

By far the greater portion of the area enclosed by the walls, which was inhabited during the imperial period by  $1\frac{1}{2}$ —2 million souls, is now untenanted. On the Palatine, Aventine, Caelius, Esquiline, and the whole of the region immediately within the walls, streets once densely peopled are now replaced by the bleak walls of vineyards. The modern city is divided into two halves by the Corso or principal street, which runs from N. to S., from the Porta del Popolo to the Piazza di Venezia in the vicinity of the Capitoline. The E. half, at the base and on the ridge of the Pincio and Quirinal, presents a modern aspect, and is the principal resort of strangers. The W. half, on the bank of the Tiber, consists of narrow and dirty streets, occupied by the humbler classes.

*Population.* According to the census of 31st Dec. 1871, Rome contained 244,484 inhabitants, of whom 29,000 were temporary Italian residents and 5687 soldiers. Of these 115,767, including children, could neither read nor write. There were 1428 secular clergymen, 2175 monks (of whom 179 only were natives of Rome), 1824 nuns; 232,665 Roman Catholics, 3798 Protestants, 4619 Jews, and 3402 professors of other creeds. The monasteries covered one-seventh of the area occupied by buildings, and one-eighth of the remainder of the area of the city also belonged to them. One-third of the area in secular hands belonged to various corporations, one-third was held by the municipality in trust for public purposes, and the remaining third was the private property of individuals.

### I. *Strangers' Quarter and Corso.*

From the N. side, not far from the Tiber, the city is entered by the *Porta del Popolo*, constructed in 1561 by *Vignola*, and named after the neighbouring church of that name, the side next the town having been embellished by Bernini on the occasion of the entry of Queen Christina of Sweden. This gate opens upon the handsome \***Piazza del Popolo** (Pl. I, 18), adorned with an *Obelisk* between four water-spouting lionesses, which Augustus caused to be brought from Heliopolis, after the defeat of Antony, placed in the Circus Maximus (p. 215), and, according to the inscription, dedicated to the Sun. It was removed to its present position by order of Sixtus V. in 1589. The shaft is 78 ft. in height, and with the pedestal and cross 118 ft. To the r. of the gate is the church of *S. Maria del Popolo* (see below), and opposite to it are the *Barracks of the Carabinieri*. Towards the W. the Piazza is bounded by an arched wall with figures of Neptune and Tritons, opposite which is a similar structure adorned with Roma between the Tiber and the Anio. On each side of the latter is an approach to the *Pincio* (p. 112); adjacent to it on the r. is the hotel *Isole Britanniche*. Three streets diverge from the piazza on the S.: to the r. the *Via di Ripetta*, parallel with the river; in the centre the *Corso* (p. 117); and to the l. the *Via del Babuino*, leading to the *Piazza di Spagna* (p. 115). Between the two latter streets stands the church of *S. Maria in Monte Santo*, to the r. adjoining it, that of *S. Maria de' Miracoli*, both dating from the latter half of the 17th cent., with domes and vestibules, designed by Rinaldi, and completed by Bernini and Fontana. Outside the gate, to the r. is the *Villa Borghese* (p. 128), to the l. the **English Church**, a yellowish grey building with three doors sheltered by roofs.

\***S. Maria del Popolo** (Pl. I, 18), said to have been founded by Paschalis II. in 1099 on the site of the tombs of the Domitii,

the burial-place of Nero which was haunted by evil spirits, was re-erected by *Baccio Pintelli* under Sixtus IV. in 1477, and the interior afterwards decorated by *Bernini* in the baroque style. It consists of nave, aisles, transept, and octagonal dome, and contains numerous works of art, in particular several handsome monuments of the 15th cent. (the sacristan shows the choir and chapels; fee  $\frac{1}{2}$  fr.).

**S. AISLE.** The 1st Chapel, formerly *della Rovere*, now *Venuti*, was painted by *Pinturicchio*: \*altar-piece, Adoration of the Infant Christ; in the lunettes, life of St. Jerome. On the l. the tomb of Cardinal della Rovere, r. that of Cardinal di Castro. In the 2nd Chapel: Assumption of Mary, altar-piece by *C. Maratta*. 3rd Chapel, painted by *Pinturicchio*: above the altar, Madonna with four angels, l. Assumption of the Virgin, in the lunettes, scenes from the life of Mary, in the predelle representations of martyrs in grisaille; r. tomb of Giov. della Rovere (d. 1483); l. recumbent bronze figure of a bishop. In the 4th Chapel marble-sculptures of the end of the 15th cent. above the altar: St. Catharine between St. Antony of Padua and St. Vincent; r. tomb of Marcantonio Albertoni (d. 1485), l. that of the Cardinal of Lisbon (d. 1508). — **S. TRANSEPT.** On the r., tomb of Cardinal Podocatharus of Cyprus. Near it is a door leading into a passage, at the end of which is the sacristy, containing the former \*canopy of the high-altar of Alexander VI. of the year 1492, with an ancient Madonna of the Sienese school and two beautiful tombs, l. that of Archbishop Rocca (d. 1482), r. of Bishop Gomiel. — **N. AISLE.** In the 1st Chapel, on the l. and r. of the altar, two ciboria of the 15th cent., l. tomb of Card. Ant. Pallavicini (erected 1507). By a pillar near it the baroque monument of a Princess Chigi, by *Posi* (1771). The 2nd Chapel was constructed under the direction of Raphael by *Agostino Chigi* in honour of St. Mary of Loreto; on the vaulting of the dome eight \*mosaics by *Aloisio della Pace* (1516), from Raphael's cartoons, the Creation of the heavenly bodies: the sun, the moon, Mercury, Venus, Mars, Jupiter, Saturn, who, conducted by angels, perform the circuit of the universe; in the lantern an emblem of God the Father, surrounded by angels; altar-piece, Nativity of the Virgin, by *Sebastiano del Piombo*, the other pictures by *Salviati*. Bronze relief at the altar, Christ and the Samaritan woman, by *Lorenzetto*; in the niches four statues of prophets: at the altar, l. Jonah, r. Habakuk; at the entrance, l. Daniel, r. Elijah. Beneath are \*Jonah by *Raphael*, and Elijah by *Lorenzetto*, designed by *Raphael*; the others by *Bernini*. In the N. transept the tomb of Cardinal Bernardino Lonati (15th cent.). — In the CHOIR \*ceiling-frescoes by *Pinturicchio*: Madonna, the Four Evangelists, and the Four Fathers of the church, Gregory, Ambrose, Jerome, and Augustine. Beneath are the \*tombs of the cardinals Girolamo Basso and Ascanio Sforza by *Andrea Sansovino*, erected by order of Julius II. The same pope is said to have caused the two fine stained glass windows to be executed by *Claudius* and *William of Marseilles*.

The church gives a title to a cardinal. In the adjacent Augustine monastery Luther resided during his visit to Rome.

Ascending the \***Pincio** (Pl. I, 18) we observe in the first circular space two columns (*columnae rostratae*), adorned with the prows of ships, from the temple of Venus and Roma (p. 197); in the niches three marble statues, and above them captive Dacians, imitations of antiques. Beyond these, farther up, a large relief.

The projecting terrace at the summit (151 ft.) commands a magnificent \**View* of modern Rome. Beyond the Piazza del Popolo with the buildings above described, on the opposite bank of the Tiber, rises the huge pile of St. Peter's, contiguous to which is the Vatican to the r., and near it the city-wall. Of the chain of hills which here bound the horizon, the point planted



with cypresses to the r., where the Villa Mellini is situated, is Monte Mario. To the l. of St. Peter's, close to the Tiber, which, however, is not visible from this point, is the round castle of S. Angelo, so called from the bronze angel by which it is surmounted. The pine-grove on the height to the l. of the castle belongs to the Villa Doria-Pamfili. Farther to the l., on the height, the façade of the Acqua Paola, decorated with a cross. Between the spectator and the river is a labyrinth of houses and churches. The following points will serve as landmarks. The two nearest churches are: that with the two towers to the r., S. Giacomo in the Corso, that with the dome to the l., S. Carlo in the Corso; between the two appears the flat dome of the Pantheon, beyond which a part of the Campagna is visible. To the l. of this, on the height in the extreme distance, rises the long, undecorated side of a church, behind which a tower appears: the church is S. Maria in Araceli, and the tower belongs to the senatorial palace on the Capitoline. On the r. side of the Capitoline lies the Palazzo Caffarelli (residence of the German ambassador), in front of which the upper portion of the column of M. Aurelius in the Piazza Colonna is visible. Adjacent to the Capitoline, on the l., is the bright-looking Villa Mills (now a nunnery), shaded by cypresses, on the Palatine. Farther to the l. a low brick-built tower on the Quirinal, the so-called Torre di Nerone. To the extreme l. and less distant, the extensive royal palace on the Quirinal.

The Pincio, the *collis hortorum*, or 'hill of gardens', of the ancients, probably derived its name of *Mons Pincius* from a palace of the Pincii situated here in the later period of the empire. Here were once the celebrated gardens of Lucullus, in which Messalina, the wife of Claudius, afterwards celebrated her orgies. A vineyard belonging to the monastery of S. Maria at the foot of the hill was converted by Valadier, during the Napoleonic regime, into beautiful pleasure-grounds, the Passeggiata of Rome. This is a fashionable drive in the evening, when the visitors to the grounds frequently pay and receive visits in their carriages, presenting a gay and characteristic scene which the traveller should not omit to see. A military band generally plays here on Sundays and Thursdays (but the days are sometimes changed), two hours before sunset, attracting a large audience of all classes. The walks are shaded by plantations and groups of trees, and, on the suggestion of Mazzini in 1849, adorned with busts of celebrated Italians. To the r., at the foot of the lofty wall which serves to support the hill, lies the Villa Borghese (p. 128), with its extensive and shady grounds. The dilapidated grey building on Monte Mario, below the Villa Mellini, is the Villa Madama. On the E. side a large portion of the city-wall is visible. Adjoining the public grounds is the garden of the Villa Medici.

Following the carriage-road, and passing a large antique granite basin, we reach an obelisk, which Hadrian erected in Egypt to the memory of Antinous. It was afterwards brought to Rome, and erected here in 1822. A new café is in the building. Proceeding in this direction, the footpath (above) and the carriage-road (below) command a succession of fine \*views of the city. The public grounds are closed by a gate, before reaching which we will observe to the l. the white Villa Medici with its two corner-turrets, now the seat of the Académie Française; in front of it

is a fountain, shaded by evergreen-oaks, whence a celebrated view of St. Peter's is obtained, especially striking towards evening or by moonlight.

The **Villa Medici** (Pl. I, 18), erected in 1540 by *Annibale Lippi* for Cardinal Ricci da Montepulciano, came into possession of Cardinal Alessandro de' Medici about 1600, and subsequently into that of the grand-dukes of Tuscany. In 1801 the French transferred thither the seat of their academy of art, founded by Louis XIV. The entrance to the garden, to which visitors are readily admitted, is by the gate to the r., or by the stair to the r. in the house. Ancient reliefs have been built into the walls on the tastefully decorated side of the villa next to the garden. The r. wing contains a collection of casts (open daily, except Sundays, 8—12, and in the afternoon till near sunset), comprising many from statues, etc. not preserved at Rome, e. g. from the Parthenon of Athens, and the museum of the Louvre, which are valuable in the history of art. Adjoining the wing is a terrace, by the front-wall of which stand casts of the children of Niobe; entrance by the side-door, opposite the museum of casts, which if closed will be opened by the porter (25 c.). Skirting the balustrade, and traversing the oak-grove in a straight direction, we ascend 60 steps to the *\*Belvedere*, whence a charming *\*panorama* is enjoyed. To the l. of the villa are grounds with pleasant, shady walks. Most of the statues with which they are embellished are modern.

The avenue ends in the **PIAZZA TRINITÀ**; to the l. rises the church of **SS. Trinità de' Monti**. The *Obelisk* in front of it, a conspicuous object from many points, is an ancient imitation of that in the Piazza del Popolo, and once adorned the gardens of Sallust.

**SS. Trinità de' Monti** (Pl. I, 20), erected by Charles VIII. of France in 1495, and plundered during the French Revolution, was restored by *Magri* in 1816 by order of Louis XVIII. The church is open on Sundays before 9 a. m., and in the evening during Vespers ( $\frac{1}{2}$  hr. before Ave Maria), when the nuns, for whom Mendelssohn once expressly composed several pieces, perform choral service with organ-accompaniment. When the door is closed, visitors ascend a side-stair on the l., and ring at a door protected by a roof.

Left, 1st Chapel: Cast of the Descent from the Cross, by *Achtermann*. 2nd Chapel: on the l. an altar-piece al fresco, *\*Descent from the Cross*, by *Daniel da Volterra*, master-piece of the artist (much injured and freely restored); the excellence of the drawing and composition is attributed to the assistance of Michael Angelo. 3rd Chapel: Madonna, altar-piece by *Veit*. 4th Chapel: St. Joseph, by *Langlois*. 6th Chapel: Christ, the Wise and Foolish Virgins, and Return of the Prodigal, an altar-piece by *Seitz*. — Right, 3rd Chapel: Assumption of the Virgin, *Dan. da Volterra*. 5th Chapel: Presentation in the Temple, Adoration of the Magi, Adoration of the Shepherds, a work of the school of Raphael. 6th Chapel: Resurrection, Ascension, Descent of the Holy Ghost, school of Perugino. — In the transept, which is supported by Gothic arches, paintings by *Perino del Vaga* and *F. Zuccaro*.

The convent connected with the church has been occupied by the Dames du Sacré Cœur (teachers of girls) since 1827.

We quit the piazza to the l. by the broad *Via Sistina*, prolonged by the *Via Felice* and *Via delle Quattro Fontane*, descend by these streets in 5 min. to the Piazza Barberini (comp. p. 131), traverse the Quirinal and Viminal, and in 20 min. more reach S. Maria Maggiore on the Esquiline (p. 145). To the r. is the small *Via Gregoriana*, leading to the transverse Via Capo le Case. Between the Via Sistina and Via Gregoriana is situated the *Casa Zuccari*, once the property of the family of the artists of that name (paintings by Federigo Zuccaro on the ground-floor). At the beginning of the present century the house was occupied by the Prussian consul Bartholdy, whence it is generally named **Casa Bartholdy**, who caused one of the apartments to be adorned with \*Frescoes from the history of Joseph by the most celebrated German artists then at Rome. (The house being a private dwelling, the hour for seeing the frescoes is frequently changed. Enquiry should therefore be made of the porter; 1 fr.)

On the long window-wall: l. *Overbeck*, Joseph sold; r. *Veit*, Joseph and Potiphar's wife. On the short window-wall: *Cornelius*, Recognition of the brethren. In the lunette above: *Overbeck*, The Seven lean Years. On the second long wall: l. Joseph's interpretation of the dreams in prison; r. the Brethren bringing Jacob the bloody coat, both by *W. Schadow*. On the second short wall: *Cornelius*, Joseph's interpretation of Pharaoh's dream; in the lunette above: *Veit*, The Seven Years of Plenty.

The long *Scala di Spagna* (Pl. I, 20), which descends from S. Trinità by 125 steps, was constructed by Specchi and de Sanctis in 1721—25, and was formerly a favourite resort of beggars. The members of the fraternity with their picturesque costumes who used to frequent this locality, especially towards evening, afforded favourite models for artists, but all loiterers here are now dispersed by the police.

The long **Piazza di Spagna** (Pl. I, 17) (82 ft.), the centre of the strangers' quarter, is surrounded by hotels and attractive shops.

In the centre of the piazza is *La Barcaccia* (barque), a tasteless fountain by Bernini. To the l. is the *Column of the Immacolata* (Pl. I, 20, 1), erected by Pius IX. in honour of the 'Immaculate Conception of the Virgin', a doctrine promulgated for the first time in 1854; on the summit of the cipolline column stands the bronze statue of Mary; beneath are Moses, David, Isaiah, and Ezekiel.

Beyond is the **Collegio di Propaganda Fide** (Pl. I, 19, 16), founded in 1662 by Gregory XV., and extended by his successor Urban VIII. (whence '*Collegium Urbanum*'), an establishment for the propagation of the Roman Catholic faith, in which pupils of many different nationalities are educated as missionaries. The printing-office of the college was formerly celebrated as the richest

in type for foreign languages. A public festival is celebrated here at the beginning of every year, when short speeches in the different languages taught are delivered by the pupils; *permessi* obtained through an ambassador or consul, or on personal application. Adjoining the Propaganda, to the l., is the *Piazza Mignanelli*; on the r. is the palace of the Spanish ambassador, whence the piazza derives its name.

Immediately opposite the Scala di Spagna is the *Via de' Condotti*, with its numerous shops for the sale of jewellery, mosaics, antiquities, photographs, etc. It terminates in the Corso, opposite the spacious *Palazzo Ruspoli* (p. 118).

From the Piazza di Spagna the Via del Babuino leads N. to the Piazza del Popolo (p. 111); opposite to that street, towards the S. E., to the l. of the Propaganda, is the *Via de' due Macelli*, and to the r. the *Via di Propaganda*. If we follow the latter, we reach the church of **S. Andrea delle Fratte** (Pl. I, 19) at the corner of the *Via di Capo le Case*, the next transverse street. It was erected under Leo XI. by *La Guerra*, with an unsightly dome and campanile by *Borromini*; the façade was added in 1826 by *Valadier* in consequence of a bequest by Cardinal Consalvi.

The pictures of the interior are mediocre works of the 17th cent.: the two angels by the tribune, by *Bernini*, were originally destined for the bridge of S. Angelo. In the 2nd Chapel on the r. is (on the r. side) the monument of Lady Falconet by *Miss Hosmer*; on the last pillar to the r., in front of the aisle, the monument of the artist R. Schadow by *E. Wolff*. In the 3rd Chapel to the l., by the r. wall, is the tomb of the accomplished Swiss artist Angelica Kauffmann. The Danish archæologist Zoëga and a converted prince of Morocco are also interred in this church.

At the extremity of the *Via di S. Andrea delle Fratte* the narrow *Via di Nazareno* is entered to the left. On the l. is the *Collegio Nazareno* (in the court several ancient statues), founded by Card. Tonti (1622) for the education of destitute boys. Opposite is the *Pal. del Bufalo*. Then to the l. the *Via dell' Angelo Custode* (in which, immediately to the r., is the small church of *SS. Angeli Custodi*) and *Via del Tritone* lead direct to the Piazza Barberini (p. 131).

To the r. is the *Via della Stamperia*, so called from the expapal *Printing-Office* situated in it (r.). Adjacent to the latter is the extensive royal Engraving Institute (*Regia Calcografia*, p. 85), with warehouse, where the office of the minister of commerce is also now established. No. 4 is the entrance to the German Artists' Association.

We now reach the \***Fontana di Trevi** (Pl. I, 19), which vies in magnificence with the Acqua Paola. The ancient *Aqua Virgo*, now *Acqua Vergine*, which issues here, was conducted by M. Agrippa from the Campagna, chiefly by a subterranean channel 14 M. in length, to supply his baths at the Pantheon



(p. 160), B. C. 27. It enters the city by the Pincio, not far from the Porta del Popolo. Tradition ascribes the name to the fact of a girl having once pointed out the spring to a thirsty soldier. The fountain was restored by Hadrian I. and Nicholas V. among other popes. In 1453 the latter conducted hither the main stream of the aqueduct, and the fountain then exchanged its ancient name for its present name of Trevi (a corruption of 'Trivio'), which it derives from its three outlets. This aqueduct yields upwards of 40,000 cubic feet of water per day, and was the best in Rome prior to the construction of the Aqua Marcia. The fountains in the Piazza di Spagna, the Piazza Navona, and the Piazza Farnese are also supplied from the same source. An ancient arch of this aqueduct, with an inscription to the effect that it was restored by the Emp. Claudius, is still to be seen at No. 12, Via del Nazareno, in the court. The Fontana Trevi in its present form, erected near the Palazzo Poli, was completed from a design by *Niccolò Salvi*; in the central niche Neptune by *Pietro Bracci*, at the sides Health (l.) and Fertility (r.); in front of these the large stone basin. On quitting Rome, the superstitious partake of the water of this fountain, and throw a coin into the basin, in the pious belief that their return is thus ensured.

Opposite to this fountain is the church of *SS. Vincenzo ed Anastasio* (Pl. I, 19, 3), erected in its present form, with a degraded façade, by the well-known Card. Mazzarini.

The Via di S. Vincenzo terminates in the Via della Dataria (l.), which leads to the Quirinal (p. 137). The busy *Via delle Muratte* leads to the l. from the Fontana Trevi to the Corso.

#### THE CORSO.

The \***Corso**, which corresponds with the ancient *Via Flaminia* leading from the Capitol, extends from the Piazza del Popolo, which it quits between the Via di Ripetta and Via del Babuino, to the Piazza di Venezia, and is now the principal street of Rome, with numerous shops, and enlivened, especially towards evening, by crowds of carriages and foot-passengers. The Carnival is celebrated here, and the whole street is then thickly strewn with sand for the horse-races. From the Piazza del Popolo to the Via Condotti is a distance of 750 yds., thence to the Piazza Colonna (p. 119) 520, and thence to the Piazza di Venezia 610 yds., i. e. a total distance of 1880 yds., or upwards of a mile. From either side diverge numerous streets and lanes, which to the r. lead to the crowded purlieus on the bank of the Tiber, and to the l. to the now partially uninhabited hills of the city.

The first part of the street as far as the Piazza S. Carlo is less frequented than the other portions. No. 518, to the r. between the first and second transverse streets, is the *Pal. Rondinini* (Pl. I, 17, 18), the court of which contains an unfinished

Pietà by *Michael Angelo*. No. 20, the house opposite the palace, indicated by an inscription, was once inhabited by Goethe. On the r., beyond the third transverse street, stands the church of *S. Giacomo in Augusta*, or *degli Incurabili*, with a façade by C. Maderno. It belongs to the adjoining surgical hospital, which extends as far as the *Via Ripetta* and accommodates 340 patients (founded 1338, enlarged 1600). Nearly opposite, on the l., is the small Augustinian church of *Gesù e Maria*, with façade by Rinaldi. In the *Via de' Pontefici*, the third transverse street from this point to the r., is situated the Mausoleum of Augustus (p. 154).

The PIAZZA S. CARLO is next reached. Here, on the r., is **S. Carlo al Corso** (Pl. I, 17), the national church of the Lombards, and the resort of the fashionable world, with a tasteless façade. It was erected in the 17th cent. by the two *Lunghi* and *Pietro da Cortona*. The ceiling-paintings of the interior are by *Giacinto Brandi*. At the high-altar is one of the finest works of *Carlo Maratta*: the Virgin recommending S. Carlo Borromeo to Christ (the heart of the saint is preserved under the altar). The chief festival of the church is celebrated on 4th Nov.

On the opposite side are the *Café* and *Albergo di Roma*. Immediately beyond, the *Via de' Condotti* diverges to the l. to the Piazza di Spagna (p. 115); while its prolongation to the r., the *Via della Fontanella*, leads to the Palazzo Borghese (p. 154) and the bridge of S. Angelo (p. 240). In the Corso, on the r., farther on, is the spacious *Palazzo Ruspoli* (Pl. I, 19), built in 1586 by Amanati, and now containing the *Banca Nazionale*.

To the l. the *Via Borgognona* and *Via Frattina* diverge to the P. di Spagna. Opposite the latter street is the *Piazza di S. Lorenzo in Lucina* (Pl. I, 16), with (l.) **S. Lorenzo in Lucina**, a church of very ancient origin, but frequently restored. The campanile, the upper part of which is modern, is now the only old part of the building. The church, with the adjoining monastery, has since 1606 belonged to the Minorites, who have given it its present form. The portico is supported by four columns; at the door are two half-immured mediæval lions. In the interior, by the 2nd pillar to the r., is the tomb of Nic. Poussin (d. 1660), erected by Chateaubriand; above the high-altar a Crucifixion by *Guido Reni*.

Farther on, to the r., somewhat removed from the street and concealed by other houses, is the uncompleted *Pal. Fiano*. In front of it, in the Corso (see inscription on opposite house, No. 167, which records that Alexander VII. levelled and widened the Corso in order to afford space for the horse-races) a triumphal arch of M. Aurelius stood until 1662; some of the reliefs are now preserved in the palace of the Conservatori (p. 180).

On the r. *Pal. Teodoli* (385); opposite to it the *Via delle Convertite* leads to the *Piazza di S. Silvestro*, in which rises the venerable church of *S. Silvestro in Capite* (Pl. I, 16), which

was erected, together with a monastery, by Paul I. (757—67) on the site of his own house. The entrance court has been preserved, but the church itself has been frequently rebuilt. The head of John the Baptist is said to have been preserved here since the 13th cent. (festival on 31st Dec.), whence the addition to the name 'in capite'. — Opposite S. Silvestro is the new *English Church*, erected in 1874, with handsome façade in the early Renaissance style.

On the r. is the *Pal. Verospi* (374), now *Torlonia*, erected by Onorio Lunghi, and restored by Alessandro Specchi. A loggia on the first floor is adorned with pleasing mythological frescoes by *Fr. Albani*, distantly recalling the famous Farnese works (p. 169).

To the r., farther on, at the corner of the Piazza Colonna, is the extensive **Pal. Chigi** (Pl. I, 16), begun in 1526 by *Giac. della Porta*, and completed by *C. Maderno*.

On the first floor are a few antiquities (Venus by Menophantus, Mercury with new head, Apollo) and a small picture-gallery of no great value, comprising a few works of *Garofalo*, *Caracci*, *Domenichino*, *Albani*, *Dosso Dossi* (St. Bartholomew, the apostle St. John, and others in a landscape), and two ascribed to *Titian*. An ante-chamber contains a fine marble vase with a relief: Eros tormenting Psyche. In the study of the prince (not always shown), a relief from Palombino: Victory of Alexander the Great over Darius at Arbela. — The *Bibliotheca Chisiana* contains valuable MSS., access to which is obtained by permission of the Duca di Campagnano (Palazzo Chigi, ground-floor). The applicant must be provided with a recommendation from his consul or ambassador.

✓ The handsome \***Piazza Colonna** (Pl. I, 16) is bounded on the r. by the Pal. Chigi, opposite which is the *Pal. Terrajuoli* with the *Café Cavour*. In the Corso is situated the *Pal. Piombino*, and opposite the Corso the *Post-Office*, with ancient Ionic columns on the façade brought from Veii (p. 331). In the centre of the piazza, to which it gives its name, stands the \**Column of Marcus Aurelius*, embellished like that of Trajan with reliefs from the wars of the emperor against the Marcomanni and other German tribes on the Danube. It consists of 28 blocks, besides the basement and capital, being altogether 95 ft. in height, and is approached by steps. Sixtus V. caused it to be restored in 1589, and ascribed it, according to the then prevalent opinion, to Antoninus Pius, by whose name it is still frequently designated. On the summit a statue of St. Paul. The four large candelabra are the successors of four similar lamps presented by the city on the occasion of the illumination on 20th April 1870, the twentieth anniversary of the restoration of Pius IX. In the height of summer evening concerts are given here instead of on the Pincio (p. 113).

Adjoining the Piazza Colonna (to the r., past the post-office) is the **PIAZZA DI MONTE CITORIO**, on the r. side of which stands the spacious *Camera de' Deputati* (Pl. I, 16, 24), formerly the police-office. The design of the building by Bernini was afterwards modified by C. Fontana. The court in the interior

was covered with a roof in 1871, fitted up for the sittings of the Italian parliament, and inaugurated on 27th Nov. of that year. On the first floor, in a niche in front of the staircase, is a group representing Apollo and Marsyas, of the 16th cent. On the opposite side of the Piazza are the *Railway*, and to the l. on the S. side the *Telegraph* offices. The *Obelisk* in the centre of the Piazza, like that in the Piazza del Popolo (p. 111), was brought to Rome by Augustus, and was used as the indicator of a sun-dial. It stood till the 9th cent., was afterwards overthrown, but was restored and erected here in 1789 under Pius VI. It was originally erected in the 7th cent. B. C. by Psammetichus I. The total height, including the globe and the pedestal, is 84 ft. The rising of the Piazza towards the N. is due to the buried ruins of the vast amphitheatre of Statilius Taurus, erected B. C. 31, and the only amphitheatre at Rome prior to the construction of the Colosseum. Rows of seats have been discovered here at a depth of 88 ft. below the present level of the piazza.

The next lateral street to the r., the *Via di Pietra* (descending from Monte Citorio, and then turning to the l.), leads from the Corso by the Locanda Cesàri to the PIAZZA DI PIETRA, in which is the \***Dogana di Terra**. Immured in the façade are eleven Corinthian columns of a temple, which once possessed fifteen in its length and eight in its breadth. The style is mediocre, and not earlier than the 2nd cent. The edifice is generally, but without authority, called the *Temple of Antoninus Pius*.

Following the Corso, we next reach the oblong PIAZZA SCIARRA, with the \***Palazzo Sciarra-Colonna** (Pl. I, 16), the handsomest palace in the whole street, erected in the 17th cent. by *Flaminio Ponzio*, with a portal of later date. It contains a small but choice *Picture Gallery*, chiefly inherited from the Barberini collection. The collection is not at present shown, and is supposed to have been sold in whole or in part. It is possible, however, that the following list may still be useful.

ROOM I.: 2. *Locatelli*, Landscape; 5. *Botti*, Sunset; 12, 13. *Brill*, Landscapes; 24. *Gaudenzio Ferrari*, Allegory termed the 'Old and New Testament', but probably a vision of the heavenly Jerusalem; 26. *Botti*, Waterfall; 27. *A. Sacchi* (figures) and *Gagliardi* (architecture), Festival in the church of Gesù; \*35. *Claude Lorrain*, Landscape with sunset; 47. *Brill* (?) Landscape; 51. *Domenichino*, Diana and nymphs (a copy). Among the freely restored antiques in this room the following merit inspection: Wounded Amazon (entrance-wall), sarcophagus with Muses (window-wall), archaic ivory statue (window-niche on the r.). — ROOM II., containing the most valuable works: 3. *Raphael*, The Fornarina, a copy by *Giulio Romano*; 5. *Fra Bartolommeo* and *Mariotto* (recognised by his device of two entwined rings with a cross at the lower corner on the l.), Holy Family; 6. *Guido Reni*, Moses with the Tables of the Law; \*7. *Titian*, Portrait, the so-called 'Bella di Tiziano'; \*8. *Raphael*, 'Violin-player', 1518 (recently sold to Lord Russell and removed to London); 9. *Perugino*, St. Sebastian; 20. *Guericino*, St. Jerome; \*11. *Lucas Cranach*, Holy Family and angels, 1504; 13. *Ag. Caracci*, 'Conjugal love'; 14. *A. Bronzino*, Female portrait; 16. *Pordenone* (not *Giorgione*), Herodias with the head of John the Baptist; 21. *Innocenzo da Imola*, Holy Family; 24. *Elisabetta Sirani*, Cari-



tas; \*25. *Titian*, Madonna; \*26. *School of Michael Angelo*, Madonna; \*29. *Old Netherlands School*, Death of Mary; 30. *School of Perugino*, Madonna with SS. Lawrence and John; 32. *Titian*, Family portrait; 38. *Schidone*, 'Et in Arcadia ego'; 39, 48. *Guido Reni*, Magdalene; \*40. *Caravaggio*, The gamblers, one of the master's finest works; \*43. *Luini* (not *Leonardo*), Vanity and Modesty; 46. *Cav. d'Arpino*, Ecce Homo; 47. *Pietro da Cortona*, St. Barbara. On the window-wall, without number: *Raphael*, Transfiguration, a copy by *Carlo Saraceni*.

The *Via del Caravita*, the first side-street on the r., leads to the PIAZZA DI S. IGNAZIO (Pl. II, 16), in which is the Jesuit church of **S. Ignazio**, designed by *Padre Grassi*, with a façade by *Algardi* (1685). The building was begun by Cardinal Ludovisi in 1626, after the canonisation of the saint, but not completed till 1675. The impression produced by the interior is marred by the bad taste of the decorations, which, however, are less overlaid, than in most Jesuit churches. The paintings on the vaulting, dome, and tribune, and the picture over the high-altar are by the *Padre Pozzi*, an able master of perspective, by whom the chapel of St. Lod. Gonzaga, in the aisle to the r., was also designed. The perspective of the paintings on the ceiling and dome is correctly seen from a circular stone in the centre of the nave. Adjacent to the church is the **Collegio Romano** (Pl. II, 16) (from S. Ignazio the *Via di S. Ignazio* to the l., or from the Corso the side-street to the r., leads to the *Piazza del Coll. Romano*, in which is the principal entrance), formerly a well attended Jesuit establishment, where the higher branches of classics, mathematics, philosophy, etc. were taught, and degrees conferred. The building, erected by *B. Ammanati*, now contains the *Liceo Ennio Quirino Visconti*, to which the principal entrance leads, the apartments of the few Jesuits who are still suffered to remain, and the **Museo Kircheriano**, founded by the learned *Athanasius Kircher*, born in 1601, a Jesuit and teacher at Würzburg in 1618, and afterwards professor of mathematics in the Coll. Romano, and celebrated for his mathematical and scientific discoveries (d. 1680). The museum, which is at present shown on Sundays, 10—11 o'clock (ladies not admitted), is interesting to archæologists only (director *Padre Tongiorgi*). Entrance, *Via del Collegio Romano* 216, by the door facing the visitor; ascend by a stair to the l. to the 2nd floor; and finally ascend a spiral stair at the end of the corridor to the left.

A small *Room* opposite the entrance contains Christian antiquities, inscriptions, lamps, vases, copies of pictures from the catacombs, etc. — At the beginning of the *Corridor*, the mosaic pavement of which is an imitation of the ancient style, is an ancient \*bronze seat inlaid with silver. On the walls are terracottas, reliefs, and small statues. The cabinets contain lamps, vases, statuettes, bronzes, etc. To the l., at the end of the corridor is a tablet in a black frame with a caricature of the Christians scratched upon it: a man, with the head of an ass, affixed to a cross, with two men at the side, and the words *Ἀλεξάμενος σεβέτε θεόν* (Alexamenos worships God), found on the Palatine. — On the r., at the end of the corridor,

is the *Room* which contains the principal treasures of the museum. The glass cases in the middle of this room contain a valuable \*collection of ancient Roman coins (cast), some of them unstamped ('aes rude'). In a glass-case in front of the window of the shorter wall, the \*Ficoronian Cista (so called from the former proprietor), discovered near Palestrina in 1774: a cylindrical vessel (toilet-casket) with admirably engraved designs (arrival of the Argonauts in Bithynia, victory of Polideuces over king Amycus). The feet and figures on the lid are of inferior workmanship; on the latter the inscriptions: 'Novios Plautios Romai med (Romae me) fecid', and 'Dindia Macolnia med filiai dedit'. It dates from the 3rd cent. B. C. The silver goblets in the cabinet by the l. wall are also interesting (l. by the window); they were found at the mineral spring of Vicarello (Lago di Bracciano), and bear a description of the stations on the route from Cadiz to Rome. The cabinets on the r. contain a great number of ancient bronzes and mirrors; in those on the l., by the entrance-wall, are weapons of flint, etc.

The *Observatory*, presided over by the learned and meritorious Padre *Secchi*, enjoys a European reputation. It is shown in the forenoon to visitors provided with an introduction. A signal is given here daily to indicate when the sun has attained the meridian, and the hour is then announced by the firing of a cannon from the castle of S. Angelo.

In the Corso, beyond the Piazza Sciarra, on the r., is the *Palazzo Simonetti* (308). Opposite is **S. Marcello** (Pl. II, 16), in the small piazza of that name, a church mentioned as early as 499, re-erected by *Giacomo Sansovino* in 1519, and recently entirely modernised. The poor façade is by *Carlo Fontana*.

The 4th *Chapel* contains paintings by *Perino del Vaga*, completed after his death by *Dan. da Volterra* and *Pellegrino da Modena*, and the monument (by *Rinaldi*) of the celebrated Card. Consalvi, minister of Pius VII. Paintings in the tribune by *Giov. Battista da Novara*; those of the 2nd *Chapel* to the l. by *Fed. Zuccherò*.

The church and the adjoining monastery belong to the *Servi di Maria*, or *Servites*.

On the r. is the small church of *S. Maria in Via Lata*, mentioned as early as the 7th cent., but in its present form dating from the 17th; façade by *Pietro da Cortona*; from the vestibule a stair ascends to an oratory in which St. Paul and St. Luke are said to have taught. The name of the church is a reminiscence of the ancient main street of the city, which nearly corresponded with the present Corso. Below this church, and below the Palazzo Doria, are situated ancient walls of considerable extent, which once belonged to the *Septa Julia*, an edifice begun by Cæsar and completed by Agrippa, originally used for taking the votes of the national assembly, but, after this practice had fallen into disuse, converted into a market-place.

Adjoining this church is the \***Palazzo Doria**, formerly *Pamfili* (Pl. II, 16), an extensive pile of buildings, and one of the most magnificent palaces in Rome; façade towards the Corso by *Valvasori*, that towards the Coll. Romano by *P. da Cortona*, and another towards the Piazza di Venezia by *P. Amati*. The handsome court, surrounded by arcades, is entered from the Corso (No. 305). To

the 1. is the approach to the stair ascending to the \* *Picture Gallery* on the 1st floor (visitors admitted on Tuesdays and Fridays, 10—2; catalogues in each room; fee 1½ fr.). This is the largest of the Roman collections, and comprises many admirable, as well as numerous mediocre works, particularly landscapes.

Room I: also copying-room, to which the finest pictures in the collection are frequently brought. *Antiquities*: four Sarcophagi with the hunt of Meleager, history of Marsyas, Diana and Endymion, and procession of Bacchus. Two fine circular altars, duplicate of the so-called Diana of Gabii in the Louvre, archaic statue of the bearded Dionysus, and a number of statuettes. *Pictures*: 23, 35. Landscapes by imitators of Poussin; on the wall of the entrance, \**Mariotto Albertinelli*, Madonna. — Room II: ancient busts, a centaur of pietradura and rosso antico (modernised); 5. *Giov. Bellini* (?), Circumcision; 7. *Basaiti*, Madonna with saints; 15. *School of Mantegna*, St. Antony; *Pisanello*, 35. Birth of Mary. 21. Sposalizio; *Peselino*, 23. St. Silvester before Maximin II.; 29. Leo IV. appeasing a dragon; \*28. *Fil. Lippi*, Annunciation; 37. *Titian*, Magdalene, a copy (original in the Pitti at Florence); 39. *Titian*, Boy playing with lion. — Room III (sleeping-apartment): 9. *Sassoferrato*, Madonna. — Room IV: \*16, 32. *Brill*, Landscapes; 34. *Caravaggio*, St. John. Antique bronzes, etc. in frames. Near the window a bronze jar with curious chasing (comparatively late): a recumbent river-god, of pietradura. — Room V: \*17. *Quintin Massys*, Money-changers disputing; 25. *Guercino*, St. Joseph; 27. *Domenichino*, Landscape; 31. *Poussin*, Landscape. In the centre: Jacob wrestling with the Angel, a marble group of the school of Bernini. — Room VI: 5. *S. Botticelli* (?), Holy Family; 13. *Maratta*, Madonna; \*30. *Spanish School*, Portrait of a boy. The raised passage-cabinet contains several small Dutch pictures and female portrait-busts by *Algardi*. — Room VII: 3, 8. *Salv. Rosa*, Landscapes; 19. *Mazzolino*, Slaughter of the Innocents. — Room VIII: *Lod. Caracci*, 17. Madonna; \*22. St. Sebastian. In the corner a \*marble head of Serapis. — Room IX: several interesting ancient portraits. — Room X: Still-life, etc. — The galleries are now entered: to the 1. is the — I. GALLERY: 3. *An. Caracci*, Magdalene; 8. *Quintin Massys*, Heads; 9. *Sassoferrato*, Holy Family; 14. *Titian*, Portrait; 15. *A. del Sarto*, Holy Family; 16. *Breughel*, Creation of the animals, etc.; 20. *Titian*, The three Periods of Life, a copy of the original in London; \*25. *Cl. Lorrain*, Landscape with the flight to Egypt; \*26. *Garofalo*, Mary visiting Elisabeth; 32. *Saraceni*, Repose during the flight into Egypt; 38. *Poussin*, Copy of the Aldobrandine Nuptials (p. 273); 50. *Giulio Romano*, Holy Family, after *Raphael*. — II. GALLERY (chiefly remarkable for the admirable portraits it contains): 3. *Rembrandt*, Faun; \*6. *Fr. Francia*, Madonna; 13. *Mazzolino*, Christ in the Temple; \*14. *Raphael* 'Bartolus and Baldus', more correctly Navagero and Beazzano, portraits; \*17. *Titian*, Portrait; 19. *Rubens*, Portrait; 21. *Van Dyck* (?), Portrait. Opposite, between the windows, \*25. *G. Bellini*, Madonna; on the 1. 24. *Giorgione*, Heads; 26. *Jan Lievens* (erroneously attributed to Titian), Sacrifice of Isaac; \*40. *Pordenone*, Herodias with the head of the Baptist; 50. *Rubens*, Portrait of a monk; 51. *Giorgione*, Portrait; \*53. *Flemish School*, Johanna of Arragon, after *Raphael*; 61. *Garofalo*, Adoration of the Child; \*69. *Correggio*, Unfinished allegorical painting; 78. *Early Dutch School*, Holy Family; under it a female \*portrait, ascribed to *Holbein*; 80. *Titian*, Portraits. The adjacent room (generally closed) contains a number of 'seicento' works. — III. GALLERY: 1, 6, 28, 34. *An. Caracci*, Landscapes with historical accessories; 5. *Claude Lorrain*, Landscape with Mercury's theft of the cattle; 11. *Bronzino*, Portrait of Macchia-velli; \*12. *Cl. Lorrain*, 'The Mill'; \*23. Landscape with temple of Apollo (two most admirable landscapes of this master); beside No. 18 two small pictures of the old Dutch school; 26. *Mazzolino*, Portrait; \*27. *Giorgione*, Portrait; 31. *Fra Bartolommeo*, Holy Family; 33. *Cl. Lorrain*, Landscape with Diana hunting. Adjacent is a small CORNER-CABINET: 1. *Lucas v. Leyden* (?), Portrait; \*2. *Seb. del Piombo*, Portrait of Andrea Doria; 3. *Bronzino*, Gianetto Doria; \*5. *Velasquez*, Innocent X.; \*6. *Rogier v. d. Weyden*,

Entombment. The IV. GALLERY contains statues of no great value, most of them greatly modernised.

On the l. side of the Corso, opposite the Pal. Doria, is the *Pal. Salviati*.

The side-street adjoining the Pal. Salviati, as well as the preceding and the following, lead to the PIAZZA DI SS. APOSTOLI (Pl. II, 19), which is enclosed by the church of that name, by the *Pal. Colonna*, at one end by the *Pal. Valentini* with a few antiquities (the pictures it formerly contained have been sold, and are now in England), and on the other longer side of the piazza by the *Pal. Ruffo* to the l., and the *Pal. Odescalchi*, with a façade by Bernini.

\***SS. Apostoli** (Pl. II, 19), originally founded by Pelagius I. in honour of St. Philip and St. James, was re-erected under Clement XI. in 1702, was much injured by a fire in 1871, and is now undergoing repair. The vestibule by *Baccio Pintelli*, the only part of the building of earlier date than 1702, contains (on the l.) the monument of the engraver Giov. Volpato by *Canova* (1807), and (on the r.) an ancient \*eagle with chaplet of oak-leaves, from the Forum of Trajan. Chief festival on 1st May.

INTERIOR. S. Aisle, 3rd Chapel: St. Antony by *Luti*. In the N. Aisle, 2nd Chapel: Descent from the Cross by *Franc. Manno*. At the end, to the l. over the entrance into the sacristy: \*Monument of Clement XIV. by *Canova*, on the pedestal Charity and Temperance. In the tribune, with altar-piece by *Muratori* (said to be the largest in Rome), are the monuments erected by Sixtus IV. to his two nephews, the Cardinals Riario, that of Pietro (d. 1474) on the l., and that of Alexander behind the altar, and partly concealed by the organ. On the vaulted ceiling of the tribune, Fall of the Angels, a fresco by *Giov. Odassi*, in the baroque style, but of striking effect. The older church was decorated by *Melozzo da Forlì*, a fine fragment of whose frescoes is now in the Quirinal (p. 137), and others are in the sacristy of St. Peter's (p. 247).

The adjoining monastery is now the *War Office*. The passage adjacent to the church contains a monument to *Mich. Angelo* and the tomb of Card. Bessarion (d. 1472).

The \***Palazzo Colonna** (Pl. II, 19), begun by Martin V., and afterwards much extended and altered, is now in great part occupied by the French ambassador; and a number of rooms on the ground-floor, containing interesting frescoes, are therefore closed to the public. In the l. wing is the approach to the \**Picture Gallery*, situated on the first floor (daily 11—3, except Sundays and holidays). Opposite the entrance is a painted cast of a colossal Medusa head. A large hall containing family-portraits is first entered, and thence three ante-rooms adorned with Gobelins, in the second of which are four ancient draped statues; in the third a small ancient statue, belonging to a group of playing girls. In the gallery itself the pictures are not numbered, but are furnished with the names of the artists.



ROOM I.: On the wall of the entrance: *Fil. Lippi*, Madonna; same by *Luca Longhi* and *S. Botticelli*. On the l. wall: *Luini*, Madonna (much damaged); *Giov. Santi* (father of Raphael), Portrait; *Jacopo d'Avanzo*, Crucifixion; *Albano*, Two Landscapes; *Giulio Romano*, Madonna; *Gentile da Fabriano* (?), Madonna. Wall of the egress: *Parmeggianino*, Holy Family; *Innoc. da Imola*, same subject; \*two Madonnas surrounded by smaller circular pictures (erroneously attrib. to Van Eyck), of the later Dutch school. — ROOM II.: Throne-room with fine old tapestry. — ROOM III.: Ceiling-painting by *Battoni* and *Luti* (in honour of Martin V.). Entrance-wall: *Giov. Bellini*, St. Bernhard; *Titian*, Onuphrius Panvinus; *Bronzino*, Holy Family; *Girolamo Trevisani*, Poggio Bracciolini. Left wall: *Spagna*, \*St. Jerome; *Albano*, Rape of Europa; *Domenico Pulego*, Madonna; *Ann. Caracci*, Bean-eater; *Spagna*, \*St. Jerome; *Paris Bordone*, Madonna with saints. Wall of the outlet: *Holbein* (?), Lor. Colonna; *P. Veronese*, Portrait of a man; *Bordone*, Holy Family. Window-wall: *F. Mola*, Cain and Abel; *Sassoferrato*, Madonna; *Guido Reni*, St. Agnes. — ROOM IV.: *G. Poussin*, \*Eleven landscapes, some of that artist's finest works, all well worthy of careful examination, although not all favourably hung. Entrance-wall: *Canaletto*, Architectural piece; *Crescenzo d'Onofrio*, Landscape. Opposite the windows: *Berghem*, Huntsman; *Claude Lorrain* (?), Landscape; *Wouvermans* (?), Chase and cavalry skirmish; *N. Poussin*, Metamorphosis of Daphne; a large cabinet with ivory carving by *Franc.* and *Dom. Steinhart*. — V. GALLERY with ceiling-paintings by *Coli* and *Gherardi* (Battle of Lepanto, 8th Oct. 1571, which Marcantonio Colonna at the head of the papal army assisted in gaining). On the walls mirrors painted with flowers (by *Mario de' Fiori*) and genii (by *C. Maratta*). Statues here of no great value, most of them modernised. Reliefs built into the wall under the windows (r.): Head of Minerva; Wounded man, borne away by his friends; Selene in the chariot (archaic style). On the l. wall: *Rubens*, Assumption of the Virgin; \**Sustermanns*, Fed. Colonna; *Crist. Allori*, Christ in hell; *Salviati*, Adam and Eve; \**Van Dyck*, Don Carlo Colonna, equestrian portrait; *Guercino*, Martyrdom of Emmerentia; *S. Gaetano*, Family-portrait of the Colonnas. Right wall: *Tintoretto*, Double portrait; *N. Poussin*, Pastoral scene; *Niccolò Alunno*, Madonna rescuing a child from a demon. A stair, on which is placed a cannon-ball fired into the city during the bombardment of 1849, leads hence to — ROOM VI.: From l. to r.: *Lor. Lotto*, Card. Pomp. Colonna; *Moroni*, Portrait; *Tintoretto*, Narcissus; \**Palma Vecchio*, Madonna with St. Peter and the donor; *Ghirlandajo*, Rape of the Sabine women, and opposite to it the Reconciliation; *Bonifazio*, Madonna with saints; *Van Dyck*, Lucrezia Colonna; *Hieron. Bosch*, Temptation of St. Antony; \**Tintoretto*, Angels in glory, with four busts; *Moroni da Brescia*, Portrait; *Ag. Caracci*, Pompeo Colonna; *Giorgione*, Giac. Sciarra Colonna; *Pourbus*, Franc. Colonna. In the centre a column of red marble with scenes from a campaign in relief (Renaissance).

The beautiful \**Garden* (entered through the palace, or by Via del Quirinale 12) contains several antiquities, fragments of a colossal architrave, said to have belonged to Aurelian's temple of the sun, and considerable portions of the brick-walls of the Thermæ of Constantine which once extended over the entire Piazza di Monte Cavallo. The terrace commands a good survey of the city.

At the end of the Corso, on the r., with its portal towards the Piazza di Venezia, is the *Pal. Bonaparte*, formerly *Rinuccini*, erected by de' Rossi, where Madame Lætitia, mother of Napoleon, died, on 2nd Feb. 1836. The Corso terminates with the PIAZZA DI VENEZIA (Pl. II, 16) (49 ft.), which derives its name from the \***Palazzo di Venezia** (Pl. II, 16), a very imposing edifice,

presenting the castellated appearance of the mediæval Italian palaces. It was built by *Giuliano da Majano* for the Borgias in 1455, presented in 1560 by Pius IV. to the Republic of Venice, with which it subsequently came into the possession of Austria, and is still the residence of the Austrian ambassador, as it was before the cession of Venetia. The extensive court with arcades is little more than begun; and so also is a second and smaller court to the l. of the other. Many of the stones used in constructing this building were obtained from the Colosseum.

Opposite the side-entrance of the above is the **Pal. Torlonia**, formerly *Bolognetti*, erected about 1650 by *C. Fontana*, occupying the block as far as the Piazza SS. Apostoli, and the property of the banker Prince Torlonia, Duke of Bracciano. It is lavishly decorated, and contains among other works of art Canova's Raving Hercules, but is not shown to the public. *Permessi* for the Villa Albani may be procured on the ground-floor, to the left.

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From the Piazza Venezia we proceed in a straight direction through the narrow *Ripresa dei Barberi*, so named because the 'Barbary' horses formerly used in the races of the Carnival were stopped here. On the l. (No. 174) is the *Pal. Nipoti*, which was inhabited by the dowager Queen of Naples until her death. The first cross-street to the l. leads to the Forum of Trajan (p. 203). To the r. the *Via S. Marco*, passing under an arch of the passage which leads from the Pal. di Venezia to S. Maria in Araceli, brings us to the PIAZZA DI SAN MARCO. Here, on the r., is **S. Marco** (Pl. II, 16), incorporated with the Pal. di Venezia, a church of very ancient origin, said to date from the time of Constantine, re-erected in 833 by Gregory IV., adorned in 1455 by *Giuliano da Majano* with a fine vestibule and probably with the coffered ceiling of the nave, and finally embellished in modern taste by Card. Quirini in 1744. Festival on 25th April.

VESTIBULE. Roman and ancient Christian sarcophagi and inscriptions, built into the walls. St. Mark in relief, above the handsome inner principal portal. The INTERIOR is approached by a descent of several steps. With the exception of the tribune and the beautiful ceiling, all the older parts have been disfigured by restorations. The TRIBUNE, with its handsome pavement (opus Alexandrinum), lies a few steps higher than the rest of the church. The mosaics (in the centre Christ, l. the saints Mark, Agapetus, and Agnes, r. Felicianus and Mark escorting Gregory IV.) date from the period of the utmost degradation of this art (about 833) and have been justly described as 'utter caricatures'. In the S. AISLE, 1st Chapel: altar-piece by *Palma Giovine*, the Resurrection. 3rd Chapel: Adoration of the Magi, *Maratta*. At the end, adjoining the tribune: \*Pope Mark, an admirable old picture, perhaps by *Carlo Crivelli*. In the N. AISLE, 2nd Chapel: altar-relief, Greg. Barbadigo distributing alms, by *Ant. d'Este*. 4th Chapel: St. Michael, *Mola*.

In the Piazza, to the l. in front of the church, is the so-called *Madonna Lucrezia*, the mutilated marble bust of a colossal female statue (priestess of Isis) which carried on conversations

with the Abate Luigi near the Pal. Vidoni (p. 166), similar to those of Pasquin with the Marforio (comp. p. 181).

The Via di S. Marco terminates in the *Via Araceli*, which to the l. leads to the Piazza Araceli (p. 177) and the Capitol, and to the r. to the Piazza del Gesù (see below).

From the Piazza Venezia the Ripresa de' Barberi and its continuation the VIA DI MARFORIO lead by the N.E. slope of the Capitoline to the Forum and the Arch of Severus (p. 190). The name is derived from Forum Martis (otherwise Forum of Augustus). The celebrated statue of Marforio which formerly stood in this street, opposite the Carcer Mamertinus, is now in the Capitoline museum (p. 181). Beyond the second transverse street, the *Via della Pedacchia*, which connects the Piazza Araceli with the Forum of Trajan, is situated on the l. the (long since built over) *Monument of C. Publicius Bibulus*, to whom the ground was granted by the senate as a burial-place for himself and his family in recognition of his merits ('honoris virtutisque causa', as the inscription records), dating from the latter years of the republic. This point must accordingly have lain outside the walls of Servius, which ran immediately below the Capitol, interments within their precincts having been prohibited.

From the Piazza Venezia the broad *Via del Plebiscito*, formerly *del Gesù*, leads to the r., past the Pal. di Venezia: on the r. are Pal. Bonaparte (p. 125), Doria (p. 122), and *Grazioli*. Then *Pal. Altieri* with extensive façade, erected in 1670, bounding the N. side of the small PIAZZA DEL GESÙ. The Via del Gesù ascends past this palace to the Piazza della Minerva (p. 162), a walk of 5 min. Opposite the church, adjoining which is the monastery of the Jesuits where their general resides, the busy *Via de' Cesarini* leads to the r. to S. Andrea della Valle (p. 166) and to the bridge of S. Angelo (*Via Papale*).

\***Gesù** (Pl. II, 16), the principal church of the Jesuits, is one of the most gorgeous in Rome. It was built by *Vignola* and *Giac. della Porta* by order of Card. Alessandro Farnese, 1568—77.

In the NAVE a \*ceiling-painting by *Baciccio*, by whom the dome and tribune were also painted, one of the best and most life-like of the baroque works of that period. The walls were covered with valuable marble at the cost of the Principe Aless. Torlonia in 1860. On the high-altar, with its four columns of giallo antico: Christ in the Temple, by *Capalti*; on the l. the monument of Card. Bellarmine with figures of Religion and Faith, in relief; on the r. the monument of P. Pignatelli, with Love and Hope. — In the TRANSEPT, to the l.: \*Altar of St. Ignatius with a picture by *Pozzi*, beneath which a silver-plated relief, representing St. Ignatius surrounded by angels, is said to be concealed. The original silver statue of the saint, by *Le Gros*, which was formerly here, is said to have been removed on the suppression of the order in the previous century. The columns are of lapis lazuli and gilded bronze; on the architrave above are two statues: God the Father, by *B. Ludovisi*, and Christ, by *L. Ottoni*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these the

globe of the earth, consisting of a single block of lapis lazuli (said to be the largest in existence). Beneath the altar, in a sarcophagus of gilded bronze, repose the remains of the saint. On the r. and l. are groups in marble; on the r. the Christian Religion, at the sight of which heretics shrink, by *L. Gros*; on the l. Faith with the Cup and Host, which a heathen king is in the act of adoring, by *Théodon*. Opposite, in the transept, on the r. the altar of St. Francis Xavier.

The church presents a most imposing spectacle on 31st Dec., the festival of St. Ignatius, on 31st July, and during the Quarant'ore (two last days of the Carnival), when it is brilliantly illuminated in the evening. During Advent and Lent, and generally at other seasons also, sermons are preached here at 11 a. m., often by the most talented members of the order.

Following the Via di Araceli, to the l. of the Piazza di Gesù, and passing the monastery, we reach in 5 min. the *Piazza di Araceli*, in front of the Capitol (p. 177).

#### VILLA BORGHESE.

The \***Villa Borghese** (Pl. I, 21), immediately to the r. outside the Porta del Popolo, was founded by Card. Scipio Borghese, nephew of Pius V., and subsequently enlarged by the addition of the Giustiniani gardens and the so-called villa of Raphael, which last, with a great part of the plantations, was destroyed during the siege of 1849. The public are admitted daily, after 12 o'clock, Mondays excepted; the *Casino* with the collection of antiquities is shown on Saturdays only, 1—4 o'clock in winter, 4—7 in summer. The beautiful and extensive grounds are a favourite promenade, and were formerly the scene of popular festivities in October. The gardens contain a number of ancient statues and inscriptions.

On entering, we select the footpath which skirts the carriage-road on the r., and leads to an Egyptian gateway (8 min.); thence in a straight direction, passing a grotto with antique fragments (l.); then to the l., either in a straight direction, in which case the closed private gardens of the prince lie on the l., as far as an artificial ruin of a temple, and then to the r.; or we may take the first footpath to the r., leading by an avenue of evergreen oaks to a small temple, and thence to the l., by a similar avenue, to a circular space with a fountain (10 min.). From this point the carriage-road leads to the Casino, which is also connected with the same spot by beautiful, shady footpaths.

If from the Egyptian gate, instead of taking the path to the l., we pursue a straight direction, we reach the remains of Raphael's villa (on the l.) in 3 min., and in 3 min. more an arch with a statue of Apollo, whence the road turns to the l. and leads to the Casino.

The *Casino* formerly contained one of the most valuable private collections in existence, which was purchased by Napoleon I. and transferred to the Louvre. In consequence, however, of recent excavations, especially near Monte Calvi in the Sabina, Prince Borghese has again established a *Museum* here, which contains several objects of great interest. Visitors are provided with catalogues by the custodians (1½ fr.).



I. VESTIBULE: Two candelabra; on the narrow walls two reliefs, probably from the triumphal arch of Claudius which once stood in the Corso near the Pal. Sciarra. Several sarcophagi; to the l. by the wall of the egress, one with a harbour, lighthouse, and ships. — II. SALOON with ceiling-painting by *Mario Rossi*. On the floor mosaics, discovered in 1835 near the Tenuta di Torre Nuova, with gladiator and wild beast combats. Left wall: 3. Colossal head of Isis; 4. Dancing Faun, under it a Bacchan. relief; 5. Colossal head of a Muse (?). Long wall: 7. Tiberius; 8. Meleager; 9. Augustus; above, a raised relief of a galloping rider (M. Curtius?); \*10. Priestess; 11. Bacchus and Ampelus. Right wall: 14. Hadrian; 16. Anton. Pius (colossal busts). Entrance-wall: 18. Diana. — III. Room (1st Room to the r.): in the centre, \*Juno Pronuba, found near Monte Calvi. Left wall: 4. Ceres; 5. Venus Genetrix. Opposite the entrance: 8. Relief: Sacrificial prayer (of Hesiod?) to Eros; 11. Relief of the Rape of Cassandra. Right wall: 16. Statue with drapery. Entrance-wall: 20. Greek relief from a tomb. — IV. Room. In the centre: Amazon on horseback contending with a warrior. Entrance-wall: 2. Pan; 4. (and 17, opp.) Sarcophagus with the achievements of Hercules; on the cover: Reception of the Amazons by Priam; 6. Head of Hercules; 7. Pygmæa. On the l. wall: 9. Statue of Hercules. Wall of the egress: 15 Hercules in female attire. Window-wall: 21. Venus; 23. Three-sided ara with Mercury, Venus, and Bacchus. — V. Room: In the centre, Apollo. Left wall: 3. Scipio Africanus; 4. Daphne metamorphosed into a laurel. Following wall: 7. Head of a Mænade; 8. Melpomene; 9. Genre-group; 10. Clio. Right wall: \*13. Statue of Anacreon in a sitting posture, perhaps a copy from a celebrated work of *Cresilas* at Athens; 14. Lucilla, wife of L. Verus. Entrance-wall: 16. Terpsichore; 18. Polyhymnia. — VI. Room: Gallery with modern busts of emperors in porphyry. In the centre a porphyry bath, said to have been found in the mausoleum of Hadrian; 3. Diana, restored as a Muse; 8. Diana; 22. Bacchus; \*29. Statue of a Satyr in basalt; 32. Bronze statue of a boy. (By the second door of the entrance-wall the upper storey is reached.) — VII. Room, with columns of giallo antico and porphyry, on the floor ancient mosaics. Left wall: \*2. Boy with bird; 3. Bacchus; \*4. Captive boy. Wall of the egress: 7. Recumbent Hermaphrodite; 9. Sappho (doubtful); 10. Tiberius. Entrance-wall: \*13. Roman portrait-bust (said to be Domitius Corbulo); \*14. Head of a youth; 15. Boy with Hydria; 16. Female bust. — VIII. Room. In the centre: \*Portrait statue of a Greek poet, perhaps Alcæus. Left wall: 2. Athene; 4. Apollo (archaic style). Following wall: 6. Figure from a tomb; 7. Candelabrum with Hecate. Right wall: 8. Nymph; 10. Leda; 15. Æsculapius and Telesphorus. — IX. Room: In the centre: \*Satyr on a dolphin, a fountain-figure; 3. Isis; 4. Paris; 8. Female statue, improperly restored as Ceres; 10. Gipsy woman (17th cent.); 13. Venus; 14. Female figure (archaic); \*16. Bacchante; 18. Satyr; 19. Hadrian; 20. Satyr. — X. Room: \*1. Dancing Satyr, erroneously restored (he originally played on the flute); 2. Ceres; 3. Mercury with a lyre; 4. Dancing Satyr; 8. Satyr reposing, after Praxiteles; 9. Pluto with Cerberus; 14. Perianther; 19. Dionysus enthroned. The beautiful ceiling-paintings in this room by *Conca* should be observed.

UPPER FLOOR. A large saloon (fee  $\frac{1}{2}$  fr.) contains three early works of *Bernini*: Æneas carrying Anchises; Apollo and Daphne; David with the sling. The ceiling-paintings are by *Lanfranco*, the five \*Landscapes on the l. wall by *Phil. Hackert*. In one of the following rooms the recumbent statue of Pauline Borghese, sister of Napoleon I., as Venus, by *Canova*. Other apartments contain modern sculptures and numerous pictures, which with a few exceptions (e. g. Portrait of Paul V. by *Caravaggio* in the 2nd room) are of little value. The balcony commands a fine view of the gardens and the city.

## II. The Hills of Rome.

### Quirinal. Viminal. Esquiline.

The following description embraces the E. part of Rome, which extends over the three long, parallel hills of the Quirinal, Viminal, and Esquiline, and adjoins the Corso and Strangers' Quarter, but is as yet almost entirely occupied by vineyards and gardens, especially towards the walls. Since the Italian occupation, however, a number of new buildings have sprung up, especially near the railway-station.

On the Quirinal at a very early period lay a Sabine town, from the union of which with that on the Palatine was formed the city of Rome. The Servian wall ran from the Capitol along the N. W. side of the Quirinal, and then to the E. behind the Baths of Diocletian and the church of S. Maria Maggiore, thus enclosing the Quirinal, Viminal, and part of the Esquiline. According to the new division of the city made by Augustus, this quarter comprised two districts, the *Alta Semita* (Quirinal) and the *Exquilie* (Esquiline). The construction of the wall of Aurelian shows that this quarter was afterwards extended. According to the mediæval division these districts formed a single region only, named the *Rionè Monti*, the most extensive of all the fourteen quarters of the city, as it extended from the Porta Pia to the now closed Porta Metronia, below the Lateran, and to the Forum Romanum. Its inhabitants, who were called *Montigiani*, like those of Trastevere, differ in some of their characteristics from the other Romans. The hill was provided with water by Sixtus V., by whom the long main street from the Pincio to S. Maria Maggiore was also constructed. The second street in importance, intersecting the main street, and leading from the Monte Cavallo to the Porta Pia (Via del Quirinale and Via di Venti Settembre), was constructed by Pius IV.

From the Piazza della Trinità on the Pincio, running in a S. E. direction as far as the church of S. Maria Maggiore on the Esquiline, which is visible in the distance, a street, 1 M. in length, bearing different names, intersects this quarter of the city. It is termed *Via Sistina* (Pl. I, 20) as far as the first transverse street, *Via Felice* hence to the Piazza Barberini (Pl. I, 19), and *Via delle Quattro Fontane* in the remaining portion (Pl. I, 22). From the Pincio to the Piazza Barberini (98 ft.) is a descent of  $\frac{1}{4}$  M., and thence an ascent of  $\frac{1}{4}$  M. to the summit of the Quirinal (170 ft.), where this line of streets is intersected by another extending in a straight direction across the greater part of the hill from the Piazza di Monte Cavallo to the Porta Pia. It then descends, traverses the Viminal (177 ft.), and finally ascends the Esquiline near S. Maria Maggiore (187 ft.). This street with its offshoots is at first well peopled, both with citizens and visitors, but beyond the Quirinal it becomes deserted and presents many vacant sites.

The first transverse street mentioned above, at the end of the Via Sistina, is the *Via di Capo le Case*, which descends to the r.; its prolongation to the l. is the *Via di Porta Pinciana*, which ascends to the gate of that name (closed in 1808), and in which (l.) the *Villa Malta*, once the property of King Lewis I. of

Bavaria, is situated. In 1873 it was purchased by the Russian Count Bobrinsky, and the German library which it formerly contained was then united with that in the Pal. Caffarelli.

The VIA FELICE now descends, passing *S. Francesca* on the l. and *S. Ildefonso* on the r., to the extensive **Piazza Barberini**. In the centre the \**Fontana del Tritone*, by Bernini, a Triton blowing on a conch. On the r., one side of the Palazzo Barberini (p. 135) adjoins the Piazza. As the Piazza is ascended the *Via di S. Niccolò di Tolentino* leads to the r., under the name *Via di S. Susanna*, to the Fontana and Piazza di Termini (p. 139); to the l. the *Via di S. Basilio* leads to the Villa Ludovisi (see below), and through the Porta Salara to the Villa Albani (1 M.).

From the N. end of the Piazza an avenue ascends to the l. to **S. Maria della Concezione** (Pl. I, 23), or *dei Cappuccini*, founded in 1624 by Card. Barberini.

In the INTERIOR, over the door, a copy of *Giotto's* Navicella (in the vestibule of St. Peter's, p. 244) by *Beretta*. In the 1st Chapel (r.) \*St. Michael, a celebrated picture by *Guido Reni*; in the 3rd, remains of frescoes by *Domenichino*. At the high-altar a copy of an Ascension by *Lanfranco*, now destroyed. Beneath a stone in front of the steps to the choir reposes the founder of the church, Card. Barberini (*hic jacet pulvis cinis et nihil*); on the l. the tomb of Alex. Sobiesky, son of John III. of Poland, who died in 1714. The last chapel contains (l.) an altar-piece by *Sacchi*; in the first, one by *Pietro da Cortona*.

Beneath the church are four BURIAL VAULTS (shown by one of the monks, if desired), decorated in a ghastly manner with the bones of about 4000 Capuchins whose remains are deposited here. Each vault contains a tomb with earth from Jerusalem. In the case of a new interment the bones which have longest remained undisturbed, are used in the manner indicated. On All Souls' Day (2nd Nov.) the vaults are lighted up, and visited by numbers of people.

From S. Maria della Concezione the *Via di S. Isidoro* ascends to the N. W. to the church of *S. Isidoro*, founded in 1622; but if we ascend the VIA DI S. BASILIO, the first part of which only is inhabited, towards the N. W. for 5 min. we reach a corner from which the street to the r. leads to the Gate, and that to the l. to the entrance of the Villa Ludovisi.

The \*\***Villa Ludovisi** (Pl. I, 23), erected during the first half of the 17th cent. by Card. Ludovisi, nephew of Gregory XV., and afterwards inherited by the princes of Piombino, is now occupied by the Contessa di Miraflore, the wife of the King, and is only shown during her absence (*permessi*, see p. 92). The grounds were laid out by *Le Nôtre*.

From the gateway (1/2 fr. on leaving) we proceed to the r. to the *First Casino*, containing a \*collection of valuable ancient sculptures. Catalogues may be purchased of the custodian (1/2 fr.).

I. VESTIBULE: 1, 3, 7, 42, 46, 48. Statues; by the entrance-wall, to the r. 20. Head of Juno, very ancient; 18. Candelabrum in the form of a twisted tree; 15. Sitting statue of a Roman, by *Zenon*; 25. Female draped figure;

31. Tragic mask, mouth of a fountain in rosso antico. — II. ROOM: \*28. Group of a barbarian, who, having killed his wife, plunges the sword into his own breast (r. arm improperly restored), Pergamenean school (the 'Dying Gaul' in the Capitol also belongs to this group; see *Introd.*, p. 182). To the r. of the entrance: \*55. Warrior reposing (Mars?), probably destined originally to decorate the approach to a door; 51. Statue of Athene from Antioch; 47. Cast of the statue of Æschines at Naples; 46. Bust, name unknown; above it \*45 Head of a Medusa, of the noblest type; 43. Rape of Proserpine, by *Bernini*; above it, 42. Judgment of Paris, the r. side restored according to Raphael's plan; \*41. The so-called 'Juno Ludovisi', the most celebrated, and one of the most beautiful heads of Juno; 30. Mercury, in the same position as the so-called Germanicus in Paris. Left of the entrance: \*1. Mars reposing, of the school of Lysippus; \*7. Theseus and Æthra (or Temelachus and Penelope, commonly called Orestes and Electra), by *Menelaos*, pupil of Stephanos; \*9. Youthful Satyr; 14. Dionysus with a satyr; 15. Head of Juno; 21. Bronze head of Marcus Aurelius.

To the l. of the gateway a path leads by a wall with hedges, and then past a mound with a pavilion, in 4 min. to the *Second Casino* (dell' Aurora; fee 1½ fr.), which on the ground-floor contains a ceiling-fresco of \*Aurora by *Guercino*, and on the first floor a \*Fama by the same. We next ascend (on the staircase an interesting ancient relief of two Cupids dragging a quiver) to the upper balconies, whence a magnificent \*view of Rome and the mountains is enjoyed.

Several paths lead from the Casino to the city-wall, which is skirted by beautiful avenues of cypresses and other evergreens. Ancient sculptures are distributed over the grounds; e. g. by the city-wall a large sarcophagus with representation of a battle, possibly that of Alex. Severus against Artaxerxes, A. D. 232.

The prolongation of the Via S. Basilio mentioned at p. 131 is the VIA DI PORTA SALARA, which leads in 8 min. from the Villa Ludovisi to the Porta Salara. Here in ancient times, on the site of the present *Villa Massimi* (closed to the public), lay the magnificent *Gardens of Sallust*, the historian, which afterwards became the property of the emperors. They included a circus, occupying the hollow between the Pincio and Quirinal, which are united farther up near the gate. Where the view is unintercepted to the r., considerable remains of the enclosing walls are observed on the Quirinal opposite.

The **Porta Salara** (Pl. I, 27), which was seriously injured by the bombardment of 20th Sept., 1870, is undergoing restoration. The removal of its two towers brought to light a well preserved ancient monument in 'peperino', resembling that of Bibulus (p. 127) in style.

The Via Salara leads from the gate (comp. map, p. 215) in 8 min. to the —

\***Villa Albani** (shown on Tuesdays, in winter from 10 and in summer from 11 till dusk, except in wet weather and in June, July, and August; permessi obtained by sending visiting-card with application to the office, Pal. Torlonia, Piazza Venezia 135, ground-floor l.; see p. 126), founded in 1760 by



Card. Aless. Albani and decorated with admirable works of art; the building by *C. Marchionne*. Napoleon I. transferred 294 of the finest statues to Paris, which on their restoration in 1815 were sold there by Card. Giuseppe Albani, with the exception of the relief of Antinous, in order to avoid the serious expense of transport. In 1834 the Counts of Castelbarco became proprietors of the villa, and caused the arrangement of the statues to be altered. The villa has recently been purchased by Prince Torlonia, who has transferred several of the best antiques to his private museum in the Borgo. Some of them have been replaced by casts.

Three paths bounded by hedges diverge from the entrance; that in the centre leads first to a circular space with a column in the middle, and then to a fountain whence a comprehensive survey is obtained: to the l. is the Casino with the galleries on either side; opposite is a small building with cypresses on one side, the so-called Billiard-room; on the r. in the crescent is the 'Café'. The finest \*view from the terrace is obtained near the side-staircase, farther to the r., whence, to the r. of the cypresses, S. Agnese and S. Costanza appear in the centre, above which rises Monte Gennaro, with Monticelli at its base. (Most favourable light towards evening.)

**A. Casino. VESTIBULE.** In the six niches: Tiberius (?), L. Verus, Trajan, M. Aurelius, Antoninus Pius, Hadrian; in the centre a female portrait-statue sitting (Faustina); circular Ara with Bacchus, Ceres, Proserpine, and three Horæ, another with female torch-bearer and the Seasons; sitting female figure (perhaps the elder Agrippina). By the pillars on the l. and r. are statues: on the 1st to the r. Hermes; 5th l. female, r. male double statue; 7th r. Euripides. Now to the l.: *a.* The small **ATRIO DELLA CARIATIDE**, containing two canephori, found between Frascati and Monte Porzio (baskets new). In the centre a Caryatide, by the Athenians *Criton* and *Nicolaus* (the names engraved on the back), found in 1766 near the Cæcilia Metella; on the pedestal a so-called \*Capaneus struck by lightning. *b.* **GALLERY** (to the l.), containing statues: the third to the r. Scipio Africanus, the third to the l. Epicurus.

In the small central space in the corridor is the approach to the **STAIRCASE** on the l.; in front of the stairs, l. Roma sitting on trophies (in relief). In a room behind the stair, a relief of a butcher's shop. On the staircase reliefs: on the first landing, r. Death of the Children of Niobe, l. below, Philoctetes in Lemnos (?); on the third landing, above, two dancing Bacchantes.

Upper floor (when closed, visitors ring,  $\frac{1}{2}$  fr.): **I. SALA OVALE.** In the centre Apollo on the tripod, with his feet on the omphalos. To the l. of the door: Statue of a youth by *Stephanos*, a pupil of Pasiteles. Opposite: Cupid bending his bow, probably a copy from Lysippus. — On the r. is the **II. GALLERIA GRANDE**, the principal saloon (on the ceiling Apollo, Mnemosyne, and the Muses painted by *Raph. Mengs*). In the niches of the entrance-wall: \*Pallas and Zeus. Reliefs (over the door): Apollo, Diana, Leto in front of the temple of Delphi (ancient victory-relief). Then to the r., a youth with his horse, from a tomb near Tivoli; l. Anton. Pius with Pax and Roma. The eight fragments of mosaic at the sides of this door, and that of the balcony, and in the four corners are nearly all ancient. By the l. wall: l. Two women sacrificing, r. Dancing Bacchantes. By the window-wall: Hercules and the Hesperides; Daedalus and Icarus. From the balcony a beautiful view of the Alban and Sabine Mts. — To the *right* of the principal saloon: **III. First Room.** Over the chimney-piece: \*Mercury con-

ducting Eurydice back from the infernal regions. By the entrance-wall, Theophrastus; window-wall, I. Hippocrates; wall of the egress, Socrates. — IV. Second Room. On the wall of the entrance, on the r.: *Pinturicchio* (?), Madonna with SS. Laurence and Sebastian on the l.; St. James and the donor on the r.; l. of the entrance, a lunette by *Cotignola*: Dead Christ with mourning angels. Right wall: *Niccolò Alunno*, Altar-piece: Madonna and Saints (of 1475). On the wall of the egress: \*Picture in six sections by *Pietro Perugino*: Joseph and Mary adoring the Infant Christ, Crucifixion, Annunciation, Saints (of 1491). — V. Third Room. Wall of the entrance, on the r.: *Van der Werff*, Descent from the Cross. Right wall: *Van Dyck*, Christ. Opposite the entrance-wall: *Salaino*, Madonna, adjacent to a small copy of Raphael's Transfiguration. — To the left of the principal saloon: VI. First Room. Over the chimney-piece the celebrated \*Relief of Antinous, from the Villa of Hadrian, the only object in the collection which was brought back from Paris. Entrance wall: \*Flute-playing Pan. — VII. Second Room. To the l. of the entrance: ancient Greek relief from a tomb. Left wall: \*Greek relief in the best style, a group of combatants, found in 1764 near S. Vito. Below it: Procession of Hermes, Athene, Apollo, and Artemis (archaic style). By the window to the l., ancient statue of Pallas, found near Orta; on the r. ancient Venus. Wall of the egress, on the l.: Greek tomb-relief (greatly modernised). — VIII. Third (corner) Room. Entrance-wall, to the l.: *Holbein*, Portrait, 1527; *Raphael*, Fornarina, a copy; \**Giulio Romano*, coloured designs (in oils, on paper) for the frescoes from the myth of Psyche in the Pal. del Te at Mantua. The cartoons of *Domenichino*, and several other pictures formerly here, have been removed to a room on the lower floor, which is at present closed. — IX. Fourth Room. In front of the window: *Æsop*, perhaps after *Lysippus*, the head beautifully executed. In the niche in the entrance-wall, Apollo Sauroctonus, after *Praxiteles*. Opposite, Farnese Hercules in bronze. Window wall on the r., a small statue of Diogenes. Wall of the egress, l., a small \*relief representing the Apotheosis of Hercules; on the pillars at the sides a record of his exploits is inscribed (resembling the Tabula Iliaca in the Capitol, see p. 180). — X. A room with pictures of inferior value. — XI. Room with Gobelins.

Returning to the circular saloon, we now descend to the lower corridor. Here, at the extremity to the l., corresponding to the Atrio della Cariatide, is the: I. ATRIO DELLA GIUNONE, also containing two canephoroi. In the centre is a figure, said to represent Juno. II. GALLERY. In the first niche a \*Bacchante with Nebris, in the second a Satyr with the young Bacchus. Some of the statues by the pillars are fine, but arbitrarily named. — In a straight direction: III. STANZA DELLA COLONNA (generally closed, fee 25 c.). Antique columns of variegated alabaster, found at the Marmorata. On the l. a \*sarcophagus with the Nuptials of Peleus and Thetis. Above, four sarcophagus-reliefs; on the l.: Hippolytus and Phædra; over the egress: Rape of Proserpine; on the r., a Bacchanalian procession; over the entrance: Death of Alcestis. — IV. Small room: Bearded Bacchus. — V. STANZA DELLE TERRACOTTE. By the l. wall, close to the entrance: 146. Greek tomb-relief; 147. Greek votive relief. Beyond the door: 157. Love-sick Polyphemus and Cupid; 161. Diogenes and Alexander. Opposite the entrance, 164. Dædalus and Icarus, in rosso antico. Below, 165. Ancient landscape-picture. On the r. wall 171. Mask of a river-god; l. 169. Bacchus pardoning the captive Indians; to the r. of the mask, and on the entrance-wall, several fine reliefs in terracotta. — VI. Room. In the centre, Leda with the swan. VII. ROOM. Above the entrance-door, Bacchanalian procession of children, from Hadrian's Villa, in pavonazzetto, or violet-coloured marble; l. statue of a recumbent river-god; r. Theseus with the Minotaur, found near Genzano in 1740. — VIII. Room. Relief in the first window to the l.: The god of sleep.

Next, through an oak-avenue, with columns from tombs (cippi), to the —

B. Bigliardo, containing a few unimportant antiques (shown, as well as the café, by the wife of the custodian if desired; ½ fr.). In a niche in the vestibule, a cast of a Greek relief: probably Hercules, Theseus, and Peirithous in the lower regions.

**C. Café.** In the semicircular hall, to the l.: 1. Alcibiades (a cast); 1. 2. Statue of Mars; 5. Chrysippus; 3. Apollo reposing; 4. Caryatide. In the centre an ANTEROOM is entered to the left. Here, in the section to the r.: in front of the middle-window, Iris; 1. Theseus with Æthra, a sarcophagus-relief. In the section to the l.: in front of the middle-window Marsyas bound to the tree; on the l. a relief of Venus and Cupid. Also several statues of comic actors. In the SALOON, in the niche to the l. of the door, Libera with a fawn. Below, a mosaic with meeting of seven physicians. Corresponding to the latter, to the r. of the door, mosaic of the liberation of Hesione by Hercules. To the r. of the balcony-door, Ibis, in rosso antico; Atlas, bearer of the universe; 1. boy with comic mask; colossal head of Serapis, in green basalt. The balcony commands a pleasing view. We now return to the semicircular hall. Here to the l., on the first pillar which stands alone, a statuette of Neptune. Near it a Caryatide; r., on the 3rd pillar, a mask of Poseidon. Nearly opposite, to the l., the 6th figure, an ancient Greek \*Portrait-head (styled Pericles, perhaps Pisistratus); 1. 4. Statue (called Sappho, possibly Ceres); r., the last small statue, Isocrates.

Before the hall of the Café is entered, a stair to the l. descends to a lower part of the garden. Several fragments of sculpture are built into the walls of the ground-floor of the building, and a few Egyptian statues are arranged in a hall. In the centre: Ptolemy Philadelphus, in grey granite; r. the lion-headed goddess Pacht; 1. statue of a king, in black granite; several sphynxes. On a fountain in front of the hall: reclining Amphitrite; 1. and r. two colossal \*Tritons.

Numerous antique statues are also distributed throughout the garden, among which the colossal busts of Titus on the l. and Trajan on the r., below the terrace in front of the Casino, deserve mention.

We may now return by the avenue of evergreen oaks, which is entered by an arch at the end of the l. gallery of the Casino. In the centre of the avenue is a colossal bust of the German antiquarian Winckelmann, the intimate friend of Card. Albani, the founder of the villa, by *E. Wolff*, erected by order of King Lewis I. of Bavaria.

Ascending the VIA DELLE QUATTRO FONTANE from the Piazza Barberini, we observe on the l. the —

\***Palazzo Barberini** (Pl. I, 22), begun by *Maderno* under Urban VIII., and completed by *Bernini*. The principal staircase is to the l. under the arcades; built into it is a Greek \*tomb-relief; on the landing of the first floor, a \*lion in high-relief, from Tivoli. A number of mediocre ancient sculptures are distributed throughout the courts and other parts of the building. At the r. end of the arcades a winding stair ascends to the *Picture Gallery* (open daily, 12—5, except Sundays and Thursdays; on Thursdays 2—5; generally closed in winter about dusk). Catalogues for the use of visitors.

1st Room: 9. *Caravaggio*, Pietà; 15. *Pomarancio*, Magdalene; 19. *Parmeggianino*, Betrothal of St. Catharine. — 2nd Room: 30. *After Raphael*, Madonna; 35. *Titian* (?), A Cardinal; 48. *Francia* (?), Madonna, with St. Jerome; 49. *Innoc. da Imola*, Madonna; \*58 *Giov. Bellini*, Madonna; 63. *Mengs*, Portrait of his daughter. — 3rd Room: 73. *Titian* (?), Portrait; 76. *Cl. Lorrain*, Castel Gandolfo; 78. *Bronzino*, Portrait; \*79. *Dürer*, Christ

among the doctors, painted at Venice in five days in 1506; \*82. *Raphael*, Portrait of the so-called Fornarina, so frequently copied, unfortunately marred by restoration; 83. *Gaetani*, Lucrezia Cenci, stepmother of Beatrice; 84. *Spanish School*, Anna Colonna; \*85. *Guido Reni*, Beatrice Cenci; 86. *N. Poussin*, Death of Germanicus; 88. *Claude Lorrain*, Wharf; 90. *And. del Sarto*, Holy Family; 93 *S. Botticelli*, Annunciation.

The winding stair leads to the *Principal Saloon* of the palace on the next floor, embellished with frescoes by *Pietro da Cortona*. A door to the r. leads hence into the *Saloon of the Sculptures*, containing, among a number of unimportant ancient and modern works, an admirable \*statue by a Greek master, near the wall opposite the entrance, representing a woman with one arm akimbo. It was formerly supposed to be a nymph, a Dido, or a Laodamia; but it more probably represents a suppliant for protection at an altar. A twig formerly grasped by the r. hand has been broken off.

The *Library* of the palace (Thursdays, 9—2 o'clock) contains 7000 MSS., among which are those of numerous Greek and Latin authors, of Dante, etc., and a number of ancient bronze cistas, from Palestrina. Librarian, the Abbé *Pieralisi*.

The *Via delle Quattro Fontane* now leads to the summit of the Quirinal, on which a street  $\frac{3}{4}$  M. in length extends from the Piazza di Monte Cavallo to the Porta Pia. At the four corners formed by the intersection of these two main-streets, are *Four Fountains* (Pl. I, 22) erected by Sixtus V., the builder of the former street, which derives its name from these fountains.

We now enter the *VIA DEL QUIRINALE* to the right. At the corner on the l. is the small, unattractive church of *S. Carlo*. Farther on, to the l., *S. Andrea*, by Bernini, with the *Noviciate of the Jesuits*. To the r. are some buildings connected with the royal palace. In a few minutes more we reach the **Piazza di Monte Cavallo** (Pl. II, 19), with the *Obelisk* which once stood in front of the mausoleum of Augustus and was erected here in 1787, a *Fountain* with ancient granite basin, and the two admirable colossal \*\**Horse Tamers* in marble which give their name to the piazza. These admirable groups once stood in front, and probably at the entrance, of the *Thermæ of Constantine* (p. 125) which were situated here. They are frequently mentioned in history, and have never been covered or required excavation. The inscriptions on the pedestals, *Opus Phidiae* and *Opus Praxitelis* are purely apocryphal, the groups being works of the imperial age, copied from originals of the school of Lysippus. In the middle ages these were supposed to be the names of two philosophers, who, having divined the thoughts of Tiberius, were honoured by the erection of these statues in recognition of their wisdom.

Opposite the Royal Palace stands the *Pal. of the Consulta*, erected under Clement XII. by del Fuga, where a tribunal of that name, charged with the internal administration of the Papal



States, was formerly established. It is now occupied by the offices of the *Minister of the Exterior*. Farther on, to the l., is the Pal. Rospigliosi (p. 138). The gate on the r. enters the garden of the Pal. Colonna (p. 124).

The Monte Cavallo commands a fine view of the town. In consequence of the construction of new streets at the railway-station, the piazza has been extended, and the houses in some places have been removed to make way for a new carriage-road and steps for foot-passengers. The new *Via della Dataria* passes the *Pal. della Dataria*, erected by Paul V., on the r., and descends straight to the Corso, while the first transverse street to the l. (*Via di S. Vincenzo*) leads to the Fontana Trevi (p. 116). In the course of these building operations extensive fragments of the walls of the Thermæ of Constantine were discovered, and beneath them older walls of solid blocks, which appear to have belonged to those of Servius Tullius.

The **Palazzo Regio** (*Apostolico al Quirinale*) (Pl. 1, 19), begun in 1574 under Gregory XIII. by *Flaminio Ponzio*, continued under Sixtus V. and Clement VIII. by *Fontana*, and completed under Paul V. by *Maderno*, has frequently been occupied by the popes in summer on account of its lofty and salubrious situation (Pius IX. formerly resided in summer at the Castel Gandolfo in the Alban Mts.). The last conclaves of the cardinals were held here, and the name of the newly elected pope proclaimed from the balcony of the façade towards Monte Cavallo. Pius VII. expired here in 1823. After 20th Sept. 1870, the palace was taken possession of by the Italian government, and being now the residence of the king and the crown-prince, is seldom shown to the public. The pictures and Gobelins formerly here have been removed to the Vatican.

In the COURT, to the r. under the arcades, we ascend a stair. On the landing is immured: \*Christ with angels, a fresco by *Melozzo da Forlì*, transferred hither in 1711 from the old church of SS. Apostoli. The stair then ascends to the r. to the SALA REGIA, decorated with frescoes by *Lafranco* and *Saraceni*.

Adjacent is the CAPPELLA PAOLINA, erected by *Carlo Maderno*, and decorated with gilded cornicings and copies in grisaille of Raphael's Apostles in S. Vincenzo ed Anastasio alle tre Fontane. To the r. lies a suite of apartments, formerly occupied by the pope, and now fitted up in a modern style for the use of the royal family. In the 10th, mosaics on the floor from Hadrian's villa. In the 14th, a \*Ceiling-painting by *F. Overbeck* (1859), to commemorate the flight of Pius IX. in 1848: Christ eluding the pursuit of the Jews who endeavoured to cast him over a precipice (Luke IV. 28, 29). In the 15th views from the Vatican. Towards the garden the ROYAL GUEST-CHAMBERS, which were once occupied by Napoleon I., Francis I. of Austria, and in 1861 by Francis II. of Naples, and are now appropriated to the crown-prince. In the 17th apartment, pictures. On the r. wall: \*Peter (said to have been completed by *Raphael*) and \*Paul, *Fra Bartolommeo*; St. George, *Pordenone*; window-wall: St. Bernhard, *Seb. del Piombo*; St. Cecilia, *Vanni*. In the AUDIENCE-SALOON (19th apartment) the frieze consists of a cast of the \*Triumphal Procession of Alex. the Great, a work by *Thorvaldsen*, ordered by Napoleon I. for the decoration of this saloon. After

1815 the original became the property of the Marchese Sommariva, and is now in the Villa Carlotta near Cadenabbia on the Lake of Como, formerly a residence of that nobleman. Another 'chamber contains: John in the wilderness, a copy from *Raphael*. In the small CHAPEL DELL' ANNUNZIATA an \*Annunciation, an altar-piece by *Guido Reni*.

The *Garden* was tastefully laid out by C. Maderno. The terrace by the palace affords a pleasant view. At the opposite end are a hot-house and an aviary. The walks are adorned with several antiques, and with a number of rare and beautiful trees and shrubs.

\***Palazzo Rospigliosi** (Pl. II, 19), begun in 1603 by Card. *Scipio Borghese*, nephew of Paul V., on the ruins of the Thermæ of Constantine, afterwards became the property of the princes Rospigliosi of Pistoja, relations of Clement IX. The palace contains frescoes from the Baths of Constantine, a beautiful *Cl. Lorrain* (temple of Venus), and other treasures of art, but is only shown by special permission of the prince. The *Casino*, however, is open on Wednesdays and Saturdays, 10—4 o'clock (1½ fr.). Under the arcades on the l., adjoining the palace, the visitor turns to the l. and knocks at the door which is approached by steps (25 c.). Several small statues in the garden. By the external wall of the casino are placed ancient sarcophagus-reliefs (Hunt of Meleager, Rape of Proserpine, etc.). By the door to the r. we enter the —

PRINCIPAL HALL. \*\* Ceiling-painting by *Guido Reni*: Aurora strewing flowers before the chariot of the god of the sun, who is surrounded by dancing Horæ, the master's finest work. Opposite the entrance is placed a mirror, in which the painting may be conveniently inspected. On the frieze, landscapes by *Paul Brill*, and on the narrow sides, Triumph of Fauna and Cupid (from Petrarch), by *Tempesta*. Right wall: Statue of Athene Tritogeneia with a Triton; \**Van Dyck*, Portrait.

ROOM ON THE RIGHT. In the centre a bronze steed from the Thermæ of Constantine. Opposite the entrance, the Fall of man, *Domenichino*. On the l. wall: \**Lorenzo Lotto*, Vanità (name at the foot, on the r.). On the r. wall: \**Dutch School*, Portrait; *Domenichino*, Venus and Cupid; \**Luca Signorelli*, \*Holy Family. On the entrance-wall: *L. Caracci* (?), Samson. In the room to the l., entrance-wall, over the door: *Passignani*, Pietà; *Guido Reni*, Andromeda; Portrait of *N. Poussin* (at the age of 56), a copy of the original in the Louvre; l. wall: *Dan. da Volterra*, Bearing the Cross. In the corner a bronze bust of Sept. Severus. On these two walls and the following: Christ and the Apostles, thirteen pictures, attributed to *Rubens*, probably only partially by him; *Domenichino*, Triumph of David.

A little farther in the VIA DEL QUIRINALE, to the r., is the church of **S. Silvestro a Monte Cavallo** (Pl. II, 19), erected at the close of the 16th cent., and occupied with the adjacent monastery by the fraternity of St. Vincent of Paula since 1770.

In the dome four oval frescoes by *Domenichino*: David dancing before the Ark, Solomon and the Queen of Sheba, Judith, Esther and Ahasuerus. In the second chapel to the l., two landscapes by *Polidoro Caravaggio* and his assistant *Maturino*: Betrothal of the Infant Christ with St. Catharine, and Christ appearing as the gardener to Mary Magdalene.

Beyond this the *Vicolo delle tre Cannelle* diverges to the r., and a little farther the *Via Magnanapoli* descends to the r. to the Forum of Trajan (p. 202).

At the corner of the *Via Magnanapoli* and the *Via del Quirinale* is the *Palace of Card. Antonelli*. — Opposite is the small church of *S. Caterina di Siena* of the 17th cent. Behind it, in the adjoining monastery, rises the *Torre delle Milizie*, erected about 1200 by the sons of Petrus Alexius, commonly called *Torre di Nerone*, because Nero is said to have witnessed the conflagration of Rome from this point. Another similar and contemporaneous tower is the *Torre dei Conti*, near the Forum of Augustus, to which the *Via del Grillo* directly descends (p. 202). It was erected under Innocent III. (Conti) by Marchionne of Arezzo, but a considerable portion was removed in the 17th cent.

The street turning to the l. from the *Via del Quirinale* leads to *S. Maria Maggiore* (p. 145).

From the Quattro Fontane the *VIA DI VENTI SETTEMBRE*, formerly di *Porta Pia*, leads to the *Porta Pia* ( $\frac{3}{4}$  M.). The corner house on the r. is *Pal. Albani*, erected by Domenico Fontana, subsequently the property of Card. Albani, now that of Queen Christina of Spain.

In the *Via di Venti Settembre*, on the r., farther on, are the two uninteresting churches of *S. Teresa* and *S. Cajo*. About  $\frac{1}{4}$  M. farther, on the r., a little back from the street, is **S. Bernardo** (Pl. I, 22), a circular edifice which originally formed one of the corners of the Thermæ of Diocletian, converted by Catherine Sforza, Countess of Santa Fiora, into a church. The vaulting is ancient, but like the Pantheon was once open. In the subterranean chambers under this building was found a large quantity of lead.

On the opposite side (l.) of the street is the ancient church of *S. Susanna*, modified to its present form in 1600 by *C. Maderno* by order of Card. Rusticucci. Paintings on the lateral walls from the history of Susanna, by *Baldassare Croce*; those of the tribune by *Cesare Nebbia*.

To the r. extends the **Piazza di Termini** (Pl. I, 25) with the railway-station and the Thermæ of Diocletian (p. 142). At the corner is the *Fontanone dell' Acqua Felice*, erected by Domen. Fontana under Sixtus V., with a badly-executed copy of the Moses of Michael Angelo by *Prospero Bresciano*, who is said to have died of vexation on account of his failure; at the sides Aaron and Gideon by *Giov. Batt. della Porta* and *Flam. Vacca*; in front four modern lions. The *Acqua Felice* was conducted hither in 1583 from Colonna in the Alban Mts., a distance of 22 M., by order of Sixtus V.

To the l. the *Via di S. Susanna* descends to the *Via di S. Niccolò di Tolentino*, which leads to the *Piazza Barberini*.

At the corner to the l. stands the church of **S. Maria della Vittoria** (Pl. I, 23), so called from an image of the Virgin which is said to have been instrumental in gaining the victory for the

imperial troops at the battle of the 'White Hill' near Prague, afterwards deposited here, but burned in 1833. The church, with the exception of the façade, was erected by *C. Maderno*.

In the 2nd Chapel on the r., an altar-piece (Mary giving the Infant Christ to St. Francis) and frescoes by *Domenichino*. In the l. transept the notorious group of St. Theresa by *Bernini*. In the 3rd Chapel on the l., the Trinity by *Guercino*, and a Crucifixion attributed to *Guido Reni*.

The street now becomes deserted. On the r. a building for the offices of the minister of finance is being erected. A few minutes before the gate is reached, a street to the l. diverges to the *Porta Salara* (p. 132), while the *Via del Macao* to the r. terminates near the railway-station. Farther on, to the l., is the *Villa Bonaparte*, and r. *Villa Torlonia*.

The **Porta Pia**, which occupies an important place in the annals of 1870, was begun by Pius IV. from designs by Michael Angelo in 1564. It afterwards fell to decay, but was restored by Pius IX. in 1861—69. On 20th Sept. 1870, the Italians chiefly directed their bombardment against this gate, and soon succeeded in making a breach on the l. side of it, through which they entered the city. The damage has since been repaired. On the external side are statues of St. Agnes and St. Alexander by *Amatori*. To the r. of the gate is the old *Porta Nomentana*, closed since 1564, which led to Nomentum (p. 303).

Outside the gate (comp. map, p. 292) an unimpeded view is obtained to the l. of the *Villa Albani* and the Sabine Mts. To the r. is the entrance to the *Villa Patrizi*, with pleasant garden and beautiful view (finest from the steps of the small summer-house and from the meadow. *Permessi* obtained by sending an application with a visiting-card to the Pal. Patrizi, Piazza S. Luigi de' Francesi, p. 159). About  $1\frac{1}{4}$  M. farther, on the r., is the **Villa Torlonia** (shown on Wednesdays, 11—4 o'clock, except in summer when the prince resides here; *permessi* obtained at the Pal. Torlonia, Piazza di Venezia, p. 126), with pleasant gardens and artificial ruins. On this road, the ancient *Via Nomentana*, which commands uninterrupted views from various points, on the l.,  $1\frac{1}{4}$  M. from the gate, is —

\***S. Agnese fuori le Mura**, a church founded by Constantine over the tomb of St. Agnes, and still presenting many of the characteristics of an early Christian basilica. It was re-erected by Honorius I. in 625—38, altered by Innocent VIII. in 1490, and again restored by Pius IX. in 1856. The principal festival, on 21st Jan., is the 'blessing of the lambs' from whose wool the archiepiscopal robes are woven.

The gateway leads into a *Court*, where the large window to the r. affords a view of the fresco painted in commemoration of an accident which happened to Pius IX. on 15th April 1855. The floor of a room adjoining the church, to which his Holiness



had retired after mass, gave way, and he was precipitated into the cellar below, but was extricated unhurt. On the farther side of the court, on the r., is the entrance to the church, to which a *Stair* with 45 marble steps descends. On the walls of the staircase are numerous ancient Christian inscriptions from the catacombs.

The INTERIOR is divided into nave and aisles by 16 antique columns of breccia, porta santa, and pavonazzetto, which support arches. Above the aisles and along the wall of the entrance are galleries with smaller columns. The *Tabernacle* of 1614, borne by four fine columns of porphyry, covers a statue of St. Agnes, in alabaster, a restored antique. In the tribune, \**Mosaics*, representing St. Agnes between Popes Honorius I. and Symmachus, dating from the time of the former, and an ancient episcopal chair. To the r., in the 2nd Chapel, a beautiful inlaid altar; above it a \*relief of St. Stephen and St. Lawrence, of 1490. In the l. aisle is an entrance to the catacombs (p. 291). Over the altar of the chapel a fine old fresco: Madonna and Child.

Below the gateway above mentioned, on the r., is the approach to the apartments of the canons (visitors ring when the porter is not at hand). In the passage of the first floor are remains of frescoes of 1454, one of which is an \*Annunciation. The head of Christ in marble, formerly in the church, a mediocre work of the 16th cent., is erroneously attributed to Michael Angelo. The same porter keeps the keys of the neighbouring church ( $\frac{1}{2}$  fr.) of —

**S. Costanza**, originally erected as a monument by Constantine to his daughter Constantia, but converted into a church in 1256. The dome, 70 ft. in diameter, is supported by 24 clustered columns of granite. A few fragments only of the vestibule and the enclosing wall of the central part of the structure are now extant. In the tunnel-vaulting of the aisle are \*mosaics of the 4th cent. with genii gathering grapes, in the ancient style, but showing traces of decline. The porphyry sarcophagus of the saint, which formerly stood in one of the niches (now in the museum of the Vatican, Sala a Croce Greca, p. 266), is similarly adorned; the mosaics in the niches are of later date.

With regard to the catacombs here, see p. 291. They are sometimes shown by the porter without the formality of a permesso.

Route from S. Agnese to the Campagna, see p. 303.

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We now return to the PIAZZA DI TERMINI (p. 139). On the l., by the fountain, is an establishment for poor children, and an asylum for the deaf and dumb. Opposite is the **Railway Station** (Pl. I, 25), with grounds in front of it adorned with a handsome fountain, which is supplied from the recently restored *Acqua Marcia*. The new *Via Nazionale*, now in course of construction, is to lead from the Piazza di Termini to the Piazza Sciarra in the Corso.

Opposite the station are the **Thermæ of Diocletian**, once the most extensive in Rome, constructed by Maximian and Diocletian at the beginning of the 4th century. The principal building was enclosed by a wall, which is partly concealed among adjoining buildings, such as the prison at the corner of the Via Strozzi and the Piazza di Termini, and is partly exposed to view, as in the monastery-garden of S. Bernardo. The corners on this side were formed by two circular buildings, one of which is now the church of S. Bernardo (p. 139), and the other belongs to the prison. The circumference of the baths is said to have been about 2000 yds., or half as much again as that of the Baths of Caracalla, and the number of daily bathers 3000. The front faced the E., and the round building of S. Bernardo was at the back. Tradition ascribes the execution of the work to condemned Christians, in memory of whom a church, no longer extant, was erected here as early as the 5th century. An old scheme for erecting a Carthusian monastery among the ruins, which had been abandoned in the 14th cent., was revived by Pius IV., who committed the execution of the task to *Michael Angelo*. That master accordingly converted a large vaulted hall into the church of —

\* **S. Maria degli Angeli**, which was consecrated in 1561. The present transept was then the nave, the principal portal was in the narrow end on the r., and the high-altar placed on the left. In 1749 *Vanvitelli* entirely disfigured the church by injudicious alterations.

A small ROTUNDA is first entered. The first tomb on the r. is that of the painter Carlo Maratta (d. 1713). In the Chapel Angels, of Peace and Justice, by *Pettrich*. The first tomb on the l. is that of Salvator Rosa (d. 1673). In the Chapel, Christ appearing to Mary Magdalene, an altar-piece by *Arrigo Fiamingo*.

The great TRANSEPT is now entered. The niche on the r. in the passage contains a colossal statue of St. Bruno, by *Houdon*; in the chapel on the l., the \*Delivery of the Keys, an altar-piece by *Muziano*. The transept (formerly the nave) is 100 yds. long, 29 yds. wide, and 90 ft. high. Of the 16 columns, each 40 ft. in height, eight are antique, of oriental granite, which were barbarously painted by *Vanvitelli*, and the others were disengaged from the brick wall when the church was restored. — Most of the large pictures here and in the tribune were brought from St. Peter's, where they were replaced by copies in mosaic. In the r. half (on the pavement the meridian of Rome, laid down in 1703): on the r., Crucifixion of St. Peter by *Ricciolini*; Fall of Simon Magus, after *F. Vanni* (original in St. Peter's); on the l., \*St. Jerome among the hermits, *Muziano* (landscape by *Brill*); Miracles of St. Peter, *Baglioni*. On the narrow end: chapel of B. Niccolò Albergati. In the l. half: on the l., Mass of St. Basil with the Emperor Valens, *Subleyras*; Fall of Simon Magus, *Pomp. Battoni*; on the r., Immaculate Conception, *P. Bianchi*; Resuscitation of Tabitha, *P. Costanzi*. At the narrow end: chapel of St. Bruno.

In the TRIBUNE (one of the monks acts as guide here and in the monastery): r. *Romanelli*, Mary's first visit to the Temple; \**Domenichino*, Martyrdom of St. Sebastian (fresco); l. *Pomarancio*, Death of Ananias and Sapphira; *Maratta*, Baptism of Christ. The choir contains two monuments (l. Pius IV., r. Ant. Serbelloni), designed by *Michael Angelo*.

A door to the r. leads hence into the first court of the adjacent *Carthusian Monastery*. The second court, embellished with 100 columns, and designed by *Michael Angelo*, who is said to have planted the beautiful cypresses in the centre, has lost its former interest. The columns were whitewashed in 1870, on the occasion of the exhibition of objects used in the Romish ritual, and since the Italian occupation the court has been converted into a military *depôt* and divided by partitions.

Permission to inspect the other chambers of the *Thermæ*, which are now used as military magazines, must be obtained at the office of the commandant, *Via del Burro* 147, 2nd floor. They contain little to interest the traveller, and were moreover much damaged by a fire in 1864. The most interesting parts, through which the visitor may ascend to the roof of the church for the sake of the view, belong to the monastery, to the prior of which application for admission must be made.

Within the precincts of the railway-station is still to be seen part of the *Wall of Servius*, which protected the city on this undefended side, and is now intersected by the railway. A 'lasciapassare' should be obtained from the station-master (*capostazione*); best time 9—11 a. m. The wall, which is supported by a strong embankment, with its broad moat and numerous towers, may be traced as far as the arch of Gallienus.

The *Via Strozzi* leads to the S.W. from the railway-station to the *Via delle Quattro Fontane*, near S. Pudenziana (see below).

Ascending by the station to the E., the road to the r. leads in 15 min. to the *Porta S. Lorenzo* (p. 147). Proceeding thence in a straight direction between two pines, and then through a gateway, we reach in 10 min. the *Campo di Maccao*, or *Campo Militare*, the camp of the *Prætorians* of imperial Rome. It was originally established by *Tiberius*, but destroyed by *Constantine* so far as it lay without the town-wall, from which it projects in a quadrangular form. On the narrow end to the l., and the long side, traces of gates are still distinguished; the wall was skirted by a passage, under which are several small chambers. Towards the end of the papal regime it was again devoted to military purposes, and the large, newly-erected barracks impart unwonted life to the place. A new quarter of the town has also recently been founded here.

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From the *Quattro Fontane* to S. Maria Maggiore is a walk of 10 minutes. We first descend the *Quirinal*; to the l. is the new *Via Nazionale* (p. 141), leading to the railway-station. We then cross the *VIMINAL*, which is here of insignificant height. In the valley between the *Viminal* and *Esquiline*, in a side-street to the r., is situated —

**S. Pudenziana** (Pl. II, 25; open till 9 a. m.; enquire for the custodian at the adjacent monastery, *Via Quattro Fontane* 81), traditionally the most ancient church in Rome, erected on the spot where S. Pudens and his daughters *Praxedis* and *Pudentiana*, who entertained St. Peter, is said to have lived. The church, the

earliest record of which dates from 499, has been frequently restored, the greatest alterations having been made in 1598, and has recently been modernised in very bad taste. The portal in front, supported by columns, is ancient. Chief festival on 19th May.

INTERIOR. In the pillars of the aisles are still to be seen the marble columns which originally supported the wall. The Mosaics in the tribune (4th cent.), Christ with S. Praxedis and S. Pudentiana and the Apostles, and above them the emblems of the Evangelists on either side of the cross, are said to be the oldest Christian remains in Rome, but have been greatly modernised. The dome above the high-altar was painted by *Pomaranccio*. The aisles contain remnants of an ancient mosaic pavement. In the N. aisle is the *Cappella Gaetani*, on the altar of which is an Adoration of the Magi, marble-relief by *Olivieri*. At the extremity of this aisle is an altar with relics of the table at which Peter is said first to have read mass. Above it Christ and Peter, a group in marble by *G. B. della Porta*.

Below the church are ancient vaults in a good style of architecture, which the custodian shows if desired.

We now ascend the *ESQUILINE*, from which the back of S. Maria Maggiore is visible. A second main street intersecting the hills diverges here. From the Forum of Trajan it ascends the Quirinal under the name of *Via Magnanapoli*; to the l. diverges the *Via del Quirinale* (p. 136); in a straight direction the church of *S. Domenico e Sisto*, erected about 1640, is passed on the r., and the *Villa Aldobrandini*, which after belonging to numerous different proprietors is now in possession of Prince Borghese, on the l. (access seldom granted; beautiful grounds and a few ancient sculptures). In the *Via Mazzarina*, the next lateral street to the l., is situated on the r., opposite the *Villa Aldobrandini*, the church of **S. Agata in Suburra** (Pl. II, 32), originally erected in the 5th cent., but restored in 1633, and now containing nothing of the older building except twelve granite columns. It belongs to the adjacent Irish seminary for priests. In the l. aisle is the monument of O'Connell, who bequeathed his heart to this church, with a relief by *Benzoni*, 1856. To the r. of the entrance is the tomb of Johannes Lascaris (d. 1535), author of the first modern Greek grammar. In a straight direction the *Via di S. Lorenzo in Panisperna* ascends the Viminal, the elevation of which between the Quirinal and Esquiline is here most marked. On the highest point, on the l., stands the church of *S. Lorenzo in Panisperna* (Pl. II, 22), marking the spot where St. Lawrence is said to have suffered martyrdom. It is of ancient origin, but has been frequently restored. The street then again descends, and ascends the Esquiline under the name of *Via di S. Maria Maggiore*.

In front of the choir of the church, which is now approached, stands one of the two *Obelisks* which formerly stood in front of the mausoleum of Augustus, 46 ft. in height (the other is on the Monte Cavallo, p. 137). It was erected here by Sixtus V. in 1587. The piazza in front of the church is embellished with a handsome *Column* from the basilica of Constantine, 16 ft. in



circumference, and 46 ft. in height, placed here and crowned with a bronze figure of the Virgin by Paul V.

**\*\*S. Maria Maggiore** (Pl. II, 25), also named *Basilica Liberiana*, or *S. Maria ad nives*, or *S. Maria ad praesepe*, from the manger which it contains, derives its ordinary name from its being the largest of the eighty churches dedicated to the Virgin at Rome. It is at the same time one of the oldest at Rome, and perhaps the oldest in the whole of Christendom. This is one of the five patriarchal churches, and has a special 'jubilee entrance'. The principal festivals are on Christmas Day, 5th Aug., and the Assumption on 15th Aug., the occasion of the papal benediction. According to a legend which cannot be traced farther back than the 13th cent., the Virgin appeared simultaneously to the devout Roman patrician Johannes and to Pope Liberius (352—66) in their dreams, commanding them to erect a church to her on the spot where they should find a deposit of snow on the following morning (5th Aug.). The *Basilica Liberiana*, which they are said to have built in obedience to this vision, was re-erected by Sixtus III. (432—40), who named the church *S. Maria Mater Dei*, shortly after the Council of Ephesus had sanctioned this appellation of the Virgin (430). Of this edifice the nave with its ancient marble columns and mosaics is still preserved. In the 12th cent. the church was farther altered in the mediæval style. Eugene III. added a new porch, Nicholas IV. a new tribune adorned with mosaics, and Gregory XI. gave the campanile its present form and its pointed roof. About the end of the 15th cent. began a new period in the history of the church, when the irregularities of the mediæval additions were removed, and symmetrical lines were formed by the erection of accessory buildings and straight walls. The two large side chapels, covered with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune was remodelled by Clement X., and the final restoration was undertaken by Fuga, by order of Benedict XIV. This church has been chosen by Pius IX. to be his last resting-place.

Adjoining the tribune are two entrances, but our description begins with the front of the church.

The *Façade*, designed by Fuga in 1743, consists of a porch with a loggia above it, opening towards the piazza in five arches. Corresponding with the five archways of the porch are four entrances to the church, the last of which on the l., the *Porta Santa*, is now built up, and a niche on the right. To the r. is a statue of Philip IV. of Spain. The loggia (stair to the l. in the vestibule; one of the attendants opens the door), from which the pope pronounces his benediction on 15th Aug., contains mosaics from a façade of the 13th cent., restored in 1825.

Above, in the centre, Christ; on the l. the Virgin, SS. Paul, John, and James; on the r. Peter, Andrew, Philip, and John the Baptist. Below, on the l., the vision of Pope Liberius and the Patrician Johannes; on the r., the meeting of the two, and tracing of the site of the church on the newly-fallen snow.

The *Interior*, dating from the pontificate of Sixtus III., 93 yds. long, and 19 yds. wide, and subsequently enlarged, produces a rich and imposing effect. The pavement of the *NAVE* dates from the 12th cent., and the handsome ceiling was executed from designs by *Giuliano da S. Gallo*. The architrave, adorned with mosaic, is supported by 42 Ionic columns, 33 in marble and 4 in granite, above which, and on the triumphal arch, are *Mosaics* of the 5th cent. (restored in 1825), in the ancient style, but almost obliterated. Those on the arch represent New Testament events, those on the walls events from the history of the patriarchs and prophets (the historical sequence begins to the r., at the back, with Abraham, and terminates with Joshua; 26 only of the scenes are of ancient workmanship). In front of the triumphal arch is the *High-Altar*, consisting of an ancient sarcophagus of porphyry, said to have been the tomb of the Patrician Johannes, and containing the remains of St. Matthew and other relics; the canopy is borne by four columns of porphyry. In the apse of the *TRIBUNE* are \*mosaics by *Jacopo da Turrita* (1292): Coronation of the Virgin, with saints, near whom are Pope Nicholas IV. and Card. Jac. Colonna.

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292) on the l., and Clement IX. (d. 1669) on the r., erected by Sixtus V. and Clement X. respectively. *S. AISLE*: First chapel: Baptistery with fine ancient font of porphyry. Farther on is the Cap. del Crocefisso with 10 columns of porphyry, containing five boards from the manger (whence termed *Cappella del Presepe*) of the Infant Christ. — In the *S. TRANSEPT* is the sumptuous \**Sistine Chapel* (undergoing restoration), constructed by Fontana; the altar in the r. niche is an ancient Christian \*sarcophagus; opposite to it, on the l., an altar-piece (St. Jerome, *Ribera*); on the r. the monument of Sixtus V., the statue of the Pope by *Valsoldo*; on the l. Pius V. by *Leonardo da Sazana*; in the 'Confessio' in front of the altar a statue of S. Gaetano, by *Bernini*, and an altar-relief of the Holy Family, by *Cecchino da Pietrasanta* (1480). At the end of the *S. aisle*, the Gothic monument of Card. Consalvi (Gunsalvus, d. 1299) by *Giov. Cosmas*. — *N. AISLE*: 1st Chapel (of the Cesi): Martyrdom of St. Catharine, altar-piece by *Girol. da Sermoneta*; on the r. and l. two bronze statues to the memory of cardinals of the family. 2nd Chapel (of the Pallavicini-Sforza), said to have been designed by Mich. Angelo: Assumption of Mary, altar-piece by *Gir. Sermoneta*. — In the *N. TRANSEPT*, opposite the Sistine Chapel, is the *Borghese Chapel*, constructed by *Flaminio Ponzio* in 1611, and also covered with a dome. Over the altar, which is gorgeously decorated with lapis lazuli and agate, an ancient and miraculous picture of the Virgin, painted (almost black) according to tradition by St. Luke, which was carried by Gregory I. as early as 590 in solemn procession through the city, and again by the clergy in the war of 1860. The frescoes in the large arches are by *Guido Reni*, *Lanfranco*, *Cigoli*, etc. The monuments of the Popes (l.) Paul V. (Camillo Borghese, d. 1621) and (r.) Clement VIII. (Aldobrandini, d. 1605) are by pupils of *Bernini*. The crypt contains tombs of the Borghese family.

To the l. in the *PIAZZA DI S. MARIA MAGGIORE* is the church of *S. Antonio Abbate*, with a portal of the 13th century. The interior is uninteresting. *S. Antonio* is the tutelary saint of animals, and in front of the church from 17th to 23rd Jan. domestic animals of every kind are blessed and sprinkled with holy water. On 23rd Jan. the Pope and many persons of the higher classes send their horses here for that purpose.

To the r. in the *Piazza* is a side-entrance to —

\**S. Prassede* (Pl. I, 25), erected by Paschalis I. in 882 and dedi-

cated to St. Praxedis, daughter of St. Pudens with whom Peter lodged at Rome, and sister of S. Pudentiana. It was restored by Nicholas V. about 1450, again in 1832, and finally in 1869. The church is generally entered by the side-door.

**Interior.** The nave is separated from the aisles by 16 columns of granite (six others having been replaced by pillars). The \* *Mosaics* (9th cent.) deserve special notice. On the triumphal arch the new Jerusalem guarded by angels, Christ in the centre, towards whom the saved are hastening; on the arch of the tribune the Lamb, at the sides the seven candlesticks and the symbols of the evangelists; lower down the twenty-four elders (interesting as showing the mode in which the art accommodated itself to the spaces allotted to it; thus, in order to follow the curve of the arch, the arms of the foremost elders in the middle and upper rows gradually increase in length); on the vaulting Christ surrounded with saints (on the l. Paul, Praxedis, and Pope Paschalis with the church; on the r. Peter, Pudentiana, and Zeno). On either side of the tribune are galleries. — **S. AISLE.** The 3rd chapel is the *Chapel of the Column* (ladies admitted on the Sundays of Lent only; the sacristan opens the door when desired). At the entrance are two columns of black granite with ancient entablature. The interior is entirely covered with mosaics on gold ground (about the 10th cent.), whence the chapel is sometimes termed *Orto del Paradiso*. On the vaulting a medallion with head of Christ, supported by four angels. Above the altar a Madonna between the saints Praxedis and Pudentiana. To the r. in a niche, the column at which Christ is said to have been scourged. The 4th chapel contains the tomb of Card. Cetti (d. 1474). At the extremity of the S. aisle the *Cap. del Crocefisso* contains the tomb of a French cardinal (d. 1286). — In the N. AISLE by the entrance-wall is a stone-slab, on which St. Praxedis is said to have slept. The 2nd *Cap. di S. Carlo Borromeo* contains a chair and table once used by the saint. The 3rd *Cap. Agiati* contains paintings by the *Cav. d'Arpino*. — The marble spout of a fountain in the nave indicates the spot where St. Praxedis collected the blood of the martyrs.

The **CONFESSIO** (keys kept by the sacristan) contains ancient sarcophagi with the bones of the sister saints Praxedis and Pudentiana on the r., and those of martyrs on the l. The altar is decorated with fine mosaic of the 13th cent. Above it an ancient fresco of the Madonna between the sisters. The entrance to the catacombs was formerly here. The **SACRISTY** contains a Scourging by *Giulio Romano*.

Several streets run E. and S.E. towards the walls from the Piazza S. Maria Maggiore. That to the l. passing S. Antonio soon divides again, and leads to the l. in 10 min. to the —

**Porta di S. Lorenzo** (Pl. II, 32), constructed by Honorius against an arch, over which, according to the inscription, the three aqueducts Marcia, Tepula, and Julia passed. The arch stands on its original site, while the gateway occupies considerably higher ground. The gate derives its name from the basilica situated outside the gate, and stands on the site of the ancient *Porta Tiburtina*, which led to Tivoli. The road (*Via Tiburtina*) is bounded by walls, and does not afford views of the Sabine Mts. until the church is reached,  $\frac{3}{4}$  M. from the gate.

\* **S. Lorenzo fuori le Mura** (see map, p. 292) occupies the spot where Constantine first founded a church on the burial-place of St. Lawrence and St. Cyriaca. In 578 it was rebuilt by Pelagius II. This ancient edifice, which was entered from the E., was entirely remodelled by Honorius III. (1216—27), who added

the present nave to the apse, and transferred the façade with the porch to the W. end. An angle formed by the outer walls shows where the new part was added. Under Nicholas V. and Innocent X., and finally under Pius IX. in 1864—70, the church underwent extensive alterations, and is now at least partially freed from the patchwork by which it was formerly disfigured. S. Lorenzo is a patriarchal church, and one of the seven pilgrimage-churches of Rome (p. 100). Festival, 10th Aug.

In the piazza in front of the church is a column with a bronze statue of St. Lawrence. The Façade of the church has been recently embellished with paintings resembling mosaic, representing the founders and patrons of the church: Pelagius II., the Emp. Constantine, Honorius III., Pius IX., Sixtus III., and Hadrian I. The vestibule is supported by six ancient columns, above which is an architrave with mosaics (S. Lorenzo and Honorius III.), and contains retouched frescoes of the 13th cent., two tombs in the form of temples, and two rude Christian sarcophagi. The door-posts rest on lions.

The *Interior* consists of two parts. The more modern *ANTERIOR CHURCH*, which chiefly dates from Honorius III., consists of nave and two aisles, separated by 22 antique columns of granite and cipolline of unequal thickness, with plain entablature, above which rise a gaudily painted wall and open roof. On the capital of the 8th column on the r. are a frog and a lizard, and it is therefore supposed, but without authority, to have been brought from the colonnade of the Octavia, where two sculptors Batrachus (frog) and Saurus (lizard) are said to have adopted this method of perpetuating their names. The pavement, *opus Alexandrinum*, dates from the 12th century. Under a mediæval canopy to the r. of the entrance is an ancient \*sarcophagus with representation of a wedding, in which in 1256 the remains of Card. Fieschi, nephew of Innocent IV., were placed. In the nave are the two elevated \*ambos, that to the l. for the gospel, near which is a wreathed candelabrum for the Easter candle, that to the r. for the epistle (12th cent.). On the triumphal arch are modern paintings (resembling mosaics) of the Madonna and saints. At the extremity of the N. aisle a stair descends to a chapel and the catacombs. — By the Confessio are seven steps which descend into the *POSTERIOR CHURCH*, the structure of Pelagius II., the pavement of which is about 10 ft. lower than that of the anterior church. Honorius converted the nave into a choir by laying down a new pavement at a level about halfway up the columns, thus forming a crypt, and at the same time partially filling up the hollow between the old and new pavements. The rubbish has recently been removed, and the old level restored to light. The church of Pelagius, a basilica with aisles in the style of S. Agnese fuori (the only two-examples of churches with galleries at Rome), was originally entered at the opposite (E.) end. Twelve magnificent fluted columns of pavonazzetto with Corinthian capitals (those of the two first are formed of trophies, on the benches in front of them are mediæval lions) support the entablature, which consists of antique fragments and bears a gallery with graceful smaller columns. On the triumphal arch, of which this is the original front, are restored mosaics of the time of Pelagius II.: Christ, r. SS. Peter, Lawrence, and Pelagius; l. SS. Paul, Stephen, and Hippolytus. The canopy dates from 1148. The dome is modern. By the wall at the back is the handsome episcopal throne.

The handsome old \**Court of the Monastery* (generally closed; apply to one of the monks in the church) contains numerous frag-



ments of sculptures and inscriptions built into its walls; in the corner to the r. of the principal entrance is the lid of a sarcophagus adorned with the triumphal procession of Cybele.

The church is adjoined by the *Campo Verano*, an extensive church-yard, consecrated in 1837, and considerably enlarged in 1854, the upper part of which commands a beautiful view of the mountains and Campagna. A monument, with appropriate inscriptions, was erected here in 1870 to commemorate the Battle of Mentana. In the tufa rock of the hill are observed tomb-niches from the catacombs of St. Cyriaca, discovered when the cemetery was extended in this direction.

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Where the *Via di Porta S. Lorenzo* (p. 147) diverges to the l., the *Via di Eusebio* proceeds in a straight direction. Immediately to the r. it is joined by the *Via di S. Vito*, in which are situated the church of that name (Pl. II, 23), and the *Triumphal Arch of Gallienus*, erected in 262 in honour of that emperor 'on account of his bravery, surpassed only by his piety' by a certain M. Aurelius Victor. The architecture is simple, and in the degraded style of the age.

Farther on in the principal street, on the r., is *S. Giuliano*; on the l., standing back from the street, is the church of *S. Eusebio* (Pl. II, 28), re-erected in the last century, with the exception of the campanile. The ceiling-painting, the glory of St. Eusebius, is one of the earliest works of *Raphael Mengs*; the high altar-piece by *Bald. Croce*.

The street now divides; to the l. diverges the *Via di S. Bibiana*, to the r. the *Via di S. Croce*, between which the *Via di Porta Maggiore* pursues a straight direction. Between the first and last of these are seen considerable remains of a water-tower of the *Aqua Julia* or *Claudia* (Pl. II, 31), in the niches of which the so-called trophies of Marius, now on the balustrade of the Capitol, were formerly placed (p. 178). The ruin is termed *Trofei di Mario*.

Towards the l., in 5 min., we reach the church of **S. Bibiana** (Pl. II, 31), consecrated as early as 470, and rebuilt for the last time in 1625 by Bernini. Festival, 2nd Dec.

The INTERIOR contains eight antique columns; above these are frescoes from the life of the saint, on the r. by *Ciampelli*, l. by *Pietro da Cortona*, now defaced. The statue of St. Bibiana at the high-altar is by *Bernini*. To the l. by the entrance is the stump of a column, at which the saint is said to have been scourged to death.

Opposite the church, to the r. in the *Vigna Magnani*, is the so-called **Temple of Minerva Medica** (Pl. II, 32), the picturesque ruin of an unknown ancient edifice, in the form of a decagon, 55 yds. in circumference, with deep niches in the walls, and originally covered with marble below and stucco above. It must

have belonged to some wealthy establishment, as a number of ancient statues have been found in the vicinity. One of these, the Minerva Giustiniani of the Braccio Nuovo in the Vatican (p. 261), has given rise to the otherwise unfounded appellation of 'Temple of Minerva'. In the middle ages the ruin was termed *Le Terme di Galluccio*, a name which has been conjectured, without any authority, to be a corruption of 'Gaius and Lucius Cæsar'. The vaulting was in existence down to 1828. The building, which is interesting in an architectural point of view, dates from about the 3rd cent. after Christ.

The Via di Porta Maggiore leads in 18 min. from the church of S. Maria to the \***Porta Maggiore** (Pl. II, 35), formed by a monument belonging to the *Aqua Claudia*, above which the *Anio Nova* flowed through a second conduit. The inscriptions record the construction of both aqueducts by the Emp. Claudius, A. D. 52, the Claudia, 45 M. in length, bringing water from the neighbourhood of Subiaco, and the Anio Nova being conducted from the sources of the river of that name, a distance of 62 M.; and also their restoration by Vespasian in 71, and by Titus in 80. Aurelian converted the monument into one of the gates of his city wall; and the Colonnas used it in the middle ages as the nucleus of a fortification. The gate derives its name either from its imposing dimensions, or from the church of that name. It was purged of its later additions by Gregory XVI., who closed up the N. archway. Two roads diverged hence: to the l., through the now closed arch, the *Via Labicana*, to the r. the *Via Praenestina*. Between the two, in front of the gate, on the occasion of the removal of the fortifications of Honorius, which have been again erected by the wall to the r., was discovered the \**Monument of the Baker Eurysaces*, erected in the form of a baker's oven towards the close of the republic.

The monument was erected by the baker himself during his lifetime, and the principal inscription, which is repeated several times, is to the effect that — 'This is the monument of Marcus Vergilius Eurysaces, a public purveyor of bread and an official'. Some of the reliefs represent grinding, baking, and other parts of his trade, and others refer to his post of purveyor to the city.

From this point to the Campagna, see p. 302.

From the Porta Maggiore a road leads to (5 min.) S. Croce, passing under the arch of the Claudian aqueduct, and skirting the wall on the inside. From S. Maria Maggiore to this church by the Via di S. Croce is a walk of 20 min.

**S. Croce in Gerusalemme** (Pl. II, 36), one of the seven pilgrimage-churches, once named *Basilica Sessoriana*, because the *Sessorium*, perhaps an ancient court of judicature, once stood here, is said to have been erected by St. Helena in honour of the cross found by her. As early as 433 it was used for the meetings of a council, it was rebuilt by Lucius II. in 1144, and

entirely modernised and provided with a bad façade by *Gregorini* in the pontificate of Benedict XIV. in 1743.

INTERIOR. The nave was originally borne by 12 antique columns of granite, of which 8 only are now visible. An ancient sarcophagus of basalt beneath the high-altar contains the relics of St. Anastasius and Cæsarius. In the tribune are modernised \*frescoes by *Pinturicchio*, the Finding of the Cross (perhaps rather by a pupil of Signorelli). The church contains numerous relics, among them the 'Inscription on the Cross'.

To the l. of the tribune a stair descends to the *Crypt*, where on the l. is an altar adorned with a relief in marble (*Pietà*); at the sides are statues of Peter and Paul of the 12th cent. On the r. the chapel of St. Helena, to which ladies are not admitted except on 20th March. On the vaulting are \*Mosaics, after Bald. Peruzzi, representing the Four Evangelists. In the centre Christ. In the arch over the entrance, on the l. St. Helena, r. St. Sylvester; over the altar, on the l. St. Peter, on the r. St. Paul. The altar-statue of St. Helena is an exact copy of the Barberini Juno in the Sala Rotonda of the Vatican (p. 266), with the exception that a cross has been substituted for the sceptre in the right hand, and a nail of the cross for the vase in the left.

The monastery belongs to the Cistercians. The *Library*, though despoiled of some of its treasures, is still of great value, and possesses many MSS. of the Fathers of the Church. Visitors are allowed to consult books, and the monks are obliging.

Adjacent to S. Croce in the direction of the Lateran, in the vineyard of the monastery, is situated the \**Amphitheatrum Castrense* (Pl. II, 36), of which 16 arches only, now incorporated with the city-wall, still exist. The structure is of brick, of which the Corinthian capitals and other decorations are also composed. The date of its erection is uncertain. The longer axis of the amphitheatre is 57 yds., the shorter 44 yds., and the arena 41 yds. in length. — On the other side of S. Croce is an apse with arched windows and the beginning of adjoining walls, which are supposed to have belonged to a *Temple of Venus and Cupid*, or a *Nymphaeum* of Alexander Severus, or to the *Sessorium* mentioned above.

From S. Croce to the Lateran is a walk of 5 min. (p. 232).

From S. Maria Maggiore the VIA MERULANA leads to the r. to the Lateran (in  $\frac{1}{4}$  hr.). The first transverse street to the r. is the *Via di S. Prassede* (with the church of that name, see p. 146), which, under different names, leads through a tolerably well-peopled quarter to the Forum. The *Via di S. Vito* to the l. leads to the arch of Gallienus (p. 149). — To the l., farther on, is the *Villa Caserta* (Pl. II, 25), which was purchased by the Redemptorists in 1855, and in the street rises *S. Alfonso de Liguori*, the church belonging to it, built in the modern Gothic style by the English architect Wigley.

From the Via Merulana diverges the *Via di S. Pietro in Vincoli* to the W., leading to the church of —

**S. Martino ai Monti** (Pl. II, 26), erected by Symmachus about the year 500, adjacent to the Baths of Trajan and to an old church of Pope Sylvester, rebuilt in 844 by Sergius II. and Leo IV., and handsomely modernised about 1650. The adjoining Carmelite monastery is now occupied by the military. Principal festival, 11th Nov.

The INTERIOR, a basilica with a roof of straight beams, contains 24 antique columns. In the S. aisle six \*frescoes by *G. Poussin*, from the life of Elijah, the patron of the order (disfigured by restoration). In the N. aisle six smaller \*frescoes. Also two pictures representing the interior of the old Lateran and Church of St. Peter. — The *Presbyterium* is eleven steps higher; below it the *Crypt*. From the latter a large, ancient vault is entered, probably once belonging to Thermæ, but at an early period converted into a church. The vaulting bears traces of very ancient painting. This is supposed to be the site of Pope Sylvester's church, of the period of Constantine.

To the E., near S. Martino, diverges the *Via delle Sette Sale*, skirting the vineyards of the Esquiline, and terminating near S. Clemente (p. 227). On this road, immediately to the r., in the Vigna No. 10, is the entrance to the so-called *Sette Sale* (Pl. II, 26), consisting of seven, or rather nine chambers, running parallel with each other, which appear to have been used as reservoirs for the Thermæ of Titus. The other ruins in the same vineyard also belonged to the baths. The celebrated group of the Laocoon (p. 263) was found in the vicinity.

Leaving S. Martino, we next proceed in 5 min. to —

\***S. Pietro in Vincoli** (Pl. II, 23), also named *Basilica Eudoxiana* after Eudoxia, wife of Valentinian III., who founded it, about 442, as a receptacle for the chains of St. Peter which had been presented by her to Pope Leo I. The church was restored by Pelagius I. and Hadrian I., the vestibule added by Bacco Pintelli, and the whole is now modernised. It is open before 11 a. m. and after 3 p. m.; when closed, visitors ring at the adjacent door to the right.

INTERIOR. The nave and aisles are separated by 20 antique Doric columns. To the l. of the high-altar is the monument of the Florentine painters Pietro and Antonio Pollajuolo (d. 1498). The fresco above it, representing the plague of 680, is attributed to the latter master. The N. AISLE contains the monument of the learned Card. Nicolaus Cusanus (from Cues on the Moselle, d. 1465). Above it a relief: Peter with keys and chains, on the l. the donor (Nic. Cusanus), r. an angel. On the 2nd altar to the l. a mosaic of the 7th cent. with St. Sebastian. — At the end of the S. AISLE the monument of Pope Julius II. with the *\*\*Statue of Moses, by Michael Angelo*, one of his most famous works. The monument was originally destined for St. Peter's, and intended to be a most imposing work, consisting of upwards of 30 statues. (The Uffizi at Florence contain M. Angelo's designs for this work, drawn by his own hand.) Owing to various adverse circumstances the portion preserved here was alone completed. (Two statues destined for this monument are at the Louvre.) The statues of Moses (who is represented by mediæval Christian artists with horns owing to an erroneous translation of Exodus xxxiv, 35), Rachel, and Leah (as symbols, on the l. of meditative, on the r. of active life) alone were executed by the great master, and perhaps even these were not entirely his own workmanship. The grouping only of the remainder was from his design.



The figure of the pope (who is not interred here) by *Maso del Bosco* is a failure; the prophet and the sibyl at the side are by *Raf. da Montelupo*. — To the r. of the choir is St. Margaret, an altar-piece by *Guercino*. — The CHOIR contains an ancient marble seat from a bath, converted into an episcopal throne.

Adjacent to the statue of Moses is the entrance to the SACRISTY. A cabinet here with \*bronze doors (by the *Pollajuoli*, 1477) contains the chains of St. Peter, which are exhibited to the pious on 1st Aug. — The COURT of the adjacent cloister of the canonici regolari, planted with pomegranate-trees, and adorned with a fountain by *Antonio da San Gallo*, was constructed by *Giuliano da San Gallo*.

The piazza (151 ft.) in front of the church is adorned by a handsome palm-tree. Proceeding to the l., and then, where the street divides, to the l. again, we reach the *Thermae of Titus* (p. 200) in 5 minutes. The street in a straight direction descends to the *Basilica of Constantine* (p. 195), which is conveniently visited after the church of S. Pietro. On the r. are the church and monastery of *S. Francesco di Paola*, in front of which a picturesque view is obtained.

### III. Rome on the Tiber.

That part of the city which extends to the W. from the Corso as far as the river was uninhabited in the most ancient times (*Campus Martius*), but was gradually covered with buildings as Rome extended her sway, and as far back as the Republic, but more particularly in the reign of Augustus, it became the site of many palatial edifices, and the new town of ancient Rome. This quarter, which is now densely peopled, and is in the main mediæval in character, consists of a network of narrow and dirty streets and lanes, enlivened by the busy traffic of the lower classes, and rarely intersected by great thoroughfares. Although the topography of these purlieus is sometimes puzzling, and their appearance uninviting, they contain many highly interesting churches and palaces, and afford the traveller an excellent opportunity of becoming acquainted with mediæval Rome, and with the characteristics of its present inhabitants. It is proposed by the present government to improve this quarter by the construction of new and broad streets, but the work has not yet been begun. The following description begins with the N. side.

Leaving the Piazza del Popolo, the broad VIA DI RIPETTA (Pl. I, 15, 14) passes to the S. of the small river harbour, changing its name to *Via della Scrofa*, and in 16 min. leads to the Piazza S. Luigi de' Francesi, near which the Piazza Navona is situated on the r., and the piazza of the Pantheon on the left.

A modern building with numerous windows, which is reached on the r. after 4 min., erected by Gregory XVI., contains a number of studios and a collection of casts belonging to the *Academy of S. Luca* (p. 201). The gate of the building leads to a quiet quay planted with trees, and used by the barges and

steamboats which ascend the river. Pleasing view of the opposite bank.

Proceeding hence to the l., we reach in the 3rd transverse street, the *Via de' Pontefici* 57 (r.), the entrance to the **Mausoleum of Augustus** (Pl. I, 17), erected by that emperor as a burial-place for himself and his family, and in which most of his successors down to Nerva were interred. On a huge substructure, which contained the mortuary-chambers, arose a mound of earth in the form of terraces, embellished with cypresses, surmounted by a statue of the emperor, and environed with a park. In the middle ages it was used by the Colonnas as a fortress, and at the present day a small day-theatre, occasionally also used as a circus (*Anfiteatro Coreo*), is fitted up within its precincts. A few only of the tomb-chambers are still preserved. Fee  $\frac{1}{2}$  fr.

To the l. in the *Via di Ripetta* we next reach the church of *SS. Rocco e Martino* (Pl. I, 14), erected in 1657 by *de Rossi*, the façade with its two pairs of Corinthian columns having been added in 1834. Immediately beyond it, on the r., is the *Harbour of the Ripetta*, constructed by *Clement XI.* in 1707. The height attained by the water during inundations is indicated on the two columns on the arched wall. Ferry 1 soldo. Bathing-establishment on the opposite bank in summer. On the l. the small church of *S. Girolamo degli Schiavoni* (Pl. I, 15).

The *Via della Scrofa*, the continuation of the *Via di Ripetta*, is soon intersected (about 9 min. from the *Piazza del Popolo*) by a main street, which quitting the *Corso* opposite the *Via Condotti* leads to the *Ponte S. Angelo* under different names, and forms the most direct communication between the strangers' quarter (*Piazza di Spagna*) and the Vatican. The church of *S. Trinità de' Monti* is visible the greater part of the way, forming the termination of the street. From the *Corso* to the **PIAZZA BORGHESE** (Pl. I, 16) with the celebrated palace of that name (4 min.) it is called *Via della Fontanella Borghese*; thence to the *Via della Scrofa*, *Via del Clementino*, on the l. side of which are the *Caserna de' Vigili*, or station of the firemen, and adjoining it the back-buildings of the *Palazzo di Firenze*, formerly the residence of the Tuscan ambassador, now that of the Minister of Justice.

20 March 1876.  
The \***Palazzo Borghese**, begun by order of *Card. Dezza* in 1590 by the architect *Mart. Longhi the Elder*, was completed by *Flaminio Ponzio*, by order of *Paul V.*, and through that pope came into the possession of the Borghese family. The principal façade (with respect to the construction of the court) towards the street bears the inscription: *Bonitatem et disciplinam et scientiam docem(us)*; the more imposing lateral façade is towards the *Piazza*

Borghese. On the ground-floor and first floor the \*Court is surrounded by arcades resting on clustered granite columns. Below these are three ancient colossal statues (a Muse, an Apollo Musagetes, and a portrait-statue); and at the end of the r. passage a fragment of the statue of an Amazon. In the centre of the l. side of the arcades is the entrance to the \*\*PICTURE GALLERY (open Mondays, Wednesdays, and Fridays 9—3 o'clock; closed in July and August; fee 1/2 fr.). It is arranged according to the schools, and contains many admirable works. Catalogues are provided for the use of visitors. The apartments are artistically decorated.

I. ROOM: works principally of the school of Leonardo. \*Decorations, in grisaille and gold, by *Carlo Villani*. \*1. *Sandro Botticelli*, Madonna; 2. *Lorenzo di Credi*, Madonna; *School of Leonardo*, 8. *Vanità*, \*17. *Ecce Homo*, 26. Madonna, 27, 28. *Laura* and *Petrarch*; 30. *Perugino* (?), *Ecce Homo*; 32. *Sch. of Leonardo*, St. Agatha; \*33. *Sch. of Leonardo*, Christ when a boy; 34. *Perugino*, Madonna (a copy); \*35. by *Timoteo della Vite* (according to *Passavant*; by *Ridolfo Ghirlandajo*, according to *Crowe* and *Cavalcaselle*), *Raphael* when a boy; 43. *Fr. Francia* (?), Madonna; 45. After *Raphael*, St. Catharine; 48. *Perugino*, St. Sebastian; 49, 57. *Pinturicchio*, History of Joseph; \*54. *Lorenzo di Credi*, Holy Family, one of his finest works; 56. *Leonardo*, Leda and the swan, copy of the celebrated picture; 61. *Fr. Francia* (?), St. Antony; \*65. *Sch. of Leonardo*, Madonna; 67. *Ortolano*, Adoration of the Child; \*69. *Pollajuolo*, Holy Family. — II. ROOM. Numerous pictures by *Garofalo*, of which the finest only are enumerated. 4. Portrait, copy from *Perugino*; 16. *Garofalo*, Madonna with St. Joseph and St. Michael; 7. *Fr. Francia*, Madonna with two saints; \*9. *Garofalo*, Christ mourned over by his friends; \*18. *Raphael*, Portrait of Julius II.; an admirable copy; \*21. *Raphael*, Portrait of a cardinal; \*24. *Raphael* (original at Naples), Madonna with St. Joseph and St. Elizabeth (Mad. col divino amore); \*26. *Raphael*, Portrait of *Cæsar Borgia* (?); 35. *Andrea del Sarto*, Madonna; \*\*38. *Raphael*, Entombment (1507), his last work before going to Rome, ordered by *Atalanta Baglioni* for her chapel in S. Francesco de Conventuali at Perugia (p. 49), afterwards purchased by Paul V. The predella which belongs to it (Faith, Hope, and Charity) is in the Vatican Gallery. 39. *Raphael*, Madonna di Casa d'Alba, an old copy; 40. *Fra Bartolommeo*, Holy Family; 43. *Fr. Francia*, Madonna; 44. *Sodoma*, Madonna; \*51. *Fr. Francia*, St. Stephen; 59. *Mazzolino*, Adoration of the Magi; \*69. Portrait of the so-called *Fornarina*, a good copy of the original of *Raphael* in the Pal. Barberini, perhaps by *Sassoferrato*; 68. After *Raphael*, John in the wilderness. — III. ROOM: 1. *Andrea Solario*, Christ bearing the Cross; \*2. *Parmegianino*, Portrait; 5. *Aless. Allori*, attrib. to *Mich. Angelo*, Christ risen; 11. *Dosso Dossi*, The Sorceress *Circe* (?); 13. *Solario* (?), Mater Dolorosa; 15. *Scarcellino*, Madonna; 22. *Sch. of Raphael*, Holy Family; 24. *Andrea del Sarto*, Madonna with angels; \*28. Madonna, by the same; 35. *And. del Sarto* (?), Venus with two Cupids; 37. Portrait, unknown; \*\*40. *Correggio*, Danae, one of his finest easel-pieces; 42. *Bronzino*, Portrait of *Cosmo de' Medici*; 46. Mary Magdalene, after *Correggio's* original at Dresden; 47. *Pommarancio*, Holy Family; \*48. *Sebast. del Piombo*, Scourging of Christ (the same piece is in *Pietro in Montorio* as a fresco); 49. *And. del Sarto*, Mary Magdalene. — IV. ROOM. This and the following rooms principally contain works of the Bolognese school (that of the *Caracci*) and the 'naturalists' (*Caravaggio*, etc.). 1. *Ann. Caracci*, Entombment; \*2. *Domenichino*, Cumæan Sibyl; 4. *Lod. Caracci*, Head; 10. *Cav. d'Arpino*, Rape of Europa; 14. *Sch. of the Caracci*, Entombment; \*15. *Guido Cagnacci*, Sibyl; 18. *Cigoli*, St. Francis; 20. *Guido Reni*, St. Joseph; 29. *Ann. Caracci*, St. Dominicus; 33. *Luca Giordano*, Martyrdom of St. Ignatius; 36. *Carlo Dolce*, Madonna; 37. Mater Dolorosa, by the same; 38, 41. *Furino*, Annunciation; 39. *Ribera*, Neptune; 40. St. Jerome, by the same; 42. *Carlo Dolce*, Head of Christ; 43. *Sassoferrato*, Madonna. — V. ROOM: \*11, 12, 13, 14. *Franc. Albani*,

Four Seasons, landscapes with mythological accessories; \*15. *Domenichino*, Diana and her Nymphs practising with their bows; 21. *Francesco Mola*, Liberation of Peter; 22. Psyche borne aloft by nymphs, copy from a picture in the Farnesina; 25. *Fed. Zuccari*, Christ bewailed by angels; 26. *Caravaggio*, Madonna with St. Anna and the Child Jesus; 27. *Varotari (il Padovanino)*, Venus; 20. *Car. d'Arpino*, Battle; 29. *Sch. of Poussin*, Landscape. — VI. Room: 1. *Guercino*, Mater Dolorosa; 2. Female half-figure, by the same; \*3. *Andrea Sacchi*, Portrait of Orazio Giustiniani; 5. *Guercino*, Return of the Prodigal; 7. *Piet. da Cortona*, Portrait of Gius. Ghislieri; 10. *Ribera*, St. Stanislaus with the Child Jesus; 12. *Valentin*, Joseph interpreting the dreams in prison; \*13. *Titian*, Three periods of life, a copy by *Sassoferrato* from the original in London; 16, 17. *Franc. Grimaldi*, Landscapes; 18. *Sassoferrato*, Madonna; 22. *Baroccio*, Flight of Æneas from Troy; 24, 25. Landscapes in the style of Poussin. — VII. Room: The lower part of the wall is chiefly adorned with mirrors, on which Cupids (by *Giroferi*) and wreaths of flowers (by *Mario de' Fiori*) are painted. Above, in small niches, are 16 ancient portrait-busts, some of them freely restored. In the centre is a table of irregular mosaic composed of stones of every variety, some of them extremely rare. — VIII. Room: containing a number of small objects of art and curiosities. Entrance-wall: 96. *Brill (?)*, Orpheus with the animals in a landscape; \*90. Female head, a drawing of the Sch. of Leonardo; 86. *Marcello Provenzali*, Mater Dolorosa. Window-wall: By this and the wall of the egress are twelve small bronze antiques. 38. *Franc. Viola*, Landscape. Wall opposite the window: 4. *Giulio Clodi*, Madonna; 91. *Vanni*, The Graces; \*88. View of the Villa Borghese in the 17th cent. Opposite the door of egress the visitor obtains a view of the banks of the Tiber beyond the fountain below. To the l. a passage adorned with landscape-frescoes leads to the — IX. Room: where several frescoes removed from their original situations are collected. The most important are \*three from the so-called Villa of Raphael, which formerly stood within the grounds of the Villa Borghese, and was removed in 1849 (p. 128): 1. Marriage of Alexander and Roxana from an extant drawing by Raphael, which was based on the description of a picture by Ætion (Lucian, Herod. 5). A similar picture by Sodoma is in the Farnesina. 2. Nuptials of Vertumnus and Pomona. 3. The so-called 'Bersaglio de' Dei' (shooting contest of the gods), from a drawing in the Brera at Milan bearing the name of Mich. Angelo. These three were probably executed by Raphael's pupils. Some of the other paintings are from the Villa Lante. The balcony reached from this room affords a pleasing view of the Tiber and its banks as far as Monte Mario. Returning to the mirror-room and leaving it by the door to the l. in the opposite wall, we enter the — X. Room: chiefly containing, like the following room, works of the Venetian school: 1. *Moroni*, Portrait; \*2. *Titian*, Cupid equipped by Venus (erroneously called 'the Graces'); 4. *Sch. of Titian*, or *Giorgione*, Judith, said to have the features of Titian's wife; 6. *Sch. of Ferrara*, Cupid and Psyche; \*9. *Pordenone*, Portrait; \*13. *Pietro della Vecchia*, David with the head of Goliath; 14. *Paolo Veronese*, John the Baptist preaching repentance; \*16. *Titian*, St. Dominicus; 19. *Giac. Bassano*, Portrait; \*\*21. *Titian*, 'Amor sagro e profano' (earthly and heavenly love), one of his greatest works; 22. *Leonello Spada*, Concert; 34. *Venet. Sch.*, St. Cosmas and St. Damianus; 35. *Venet. Sch.*, Family scene, probably the nativity of the Virgin; \*36. Madonna, an early work of *Giov. Bellini*. — XI. Room: 1. *Lor. Lotto* (1508), Madonna with Adam and St. Augustine; 2. *Paolo Veronese (?)*, St. Antony about to preach to the fish; 3. *Titian (?)*, Madonna; 9. *Moroni*, Portrait; 11. *Luc. Cambiaso*, Venus and Cupid on dolphins (unfinished); 14. *And. Schiavone*, Last Supper; 15. *Bonifazio*, Christ among his disciples and the sons of Zebedee with their mother; 16. Return of the Prodigal, by the same; 17. *Titian*, Samson; 18. *Bonifazio*, Christ and the adulteress; 19. *Palma Vecchio (?)*, Madonna with saints, etc.; 20. *Paolo Veronese (?)*, Venus and Cupid; 24. *Schidone*, Madonna; 25. *Titian* (a copy), Portrait of himself; \*27. *Giov. Bellini* (or *Antonello da Messina*), Portrait; 31. Madonna and St. Peter, by the same; \*32. *Palma Vecchio*, Holy Family; 33. *Licinio da Pordenone*, Family-portrait; 39. *Giov. Bellini*, Portrait. — XII. Room. Dutch and German masters. 1. *Van Dyck (?)*,



Crucifixion; \*7. Entombment, by the same; \*8. *D. Teniers*, Genre picture; 9. *A. Brouwer*, Genre picture; 15. *Brabant Sch.*, Mary's visit to Elisabeth; 19. *Dürer* (?), Portrait (said to be of Louis VI. of Bavaria); 20. *Holbein*, Portrait; 21. *Wouverman* (?), Landscape and accessories; 22. *Potter* (?), Cattle-piece; 23. *Backhuysen*, Quay; 26. Crossing the ice, in different shades of brown, perhaps by *Berghem*; 24. *Holbein* (?), Portrait; 27. *Van Dyck*, Portrait; \*35. *Perugino* (not *Holbein*), Portrait of himself; 37. *Dürer*, Portrait of *Pirkheimer* (?); 41. *Gherardo delle Notti*, Lot and his daughters; 44. *Lucas Cranach*, Venus and Cupid. In a small cabinet (which the custodian opens if desired), are a number of less important Italian pictures of the 14th and 15th cent.

From the *Via della Scrofa* to the *Ponte S. Angelo* is a walk of 10 min. by a street separated from the river by a single row of houses only, and of which the name frequently changes.

It soon reaches the *Piazza Nicosia*, where, in the corner to the l., is the recently erected *Pal. Galizin* (Pl. I, 13, 13), built to some extent on the plan of the *Pal. Giraud* near *St. Peter's* (p. 241). Farther on in the *Via della Tinta*, on the l., is the small church of *S. Lucia* (Pl. 11), mentioned as early as the 9th cent. In the *Via di Monte Brianzo* there are no buildings worthy of note. The side-streets diverging from it, however, contain several interesting Renaissance palaces. Thus in the *Via dell' Orso* is the *Albergo dell' Orso*; the *Pal. Sacripante* (Pl. I, 13, 5), built by *B. Ammanati*; opposite to it (Pl. I, 13, 6) the *Pal. Attemps* (p. 158); on the house *Piazza Maschera d'Oro* No. 7, is a frieze with paintings from the myth of *Niobe* by *Pol. Caravaggio*. A few paces distant from the last is the *Pal. Lancelotti* (Pl. I, 13, 1), erected under *Sixtus V.* by *Franc. da Volterra*, and completed by *C. Maderno*. The portal was designed by *Domenichino*. The court contains ancient statues and reliefs.

We now follow the *Via di Tordinone*, or *Tor di Nona*, so named from the prison-tower once situated here. To the l. the *Vicolo de' Marchegiani* diverges to the church of *S. Salvatore in Lauro*, erected by *Ursini* in 1450, and remodelled by *Pius IX.* in 1862, with an adjacent monastery court. At the end of the *Via Tordinone*, on the r., is the *Theatre of Apollo* (p. 86), restored by *Valadier* in 1830.

The street terminates in the *PIAZZA DI PONTE S. ANGELO* whence three others diverge. The *Via in Panico* leads with its prolongations to the *Piazza Navona* (p. 163), the *Via del Banco di S. Spirito* in the centre to the *Piazza Farnese* (p. 169), and the *Via Paola* to the *Ponte Leonino* and to the *Via Giulia* which skirts the bank of the *Tiber*. This was formerly the public place of execution, which has been removed to the neighbourhood of the *Ponte Rotto* (p. 214).

If we follow the *Via della Scrofa*, passing the *Pal. Galizin* on the r., the fourth transverse street on the r. (at the l. corner, *Via della Scrofa* 70, is the palace of the general-vicar, where

permessi for the catacombs are obtained, 11—12 a. m.) leads us to the PIAZZA DI S. AGOSTINO.

\***S. Agostino** (Pl. I, 13), erected by *Baccio Pintelli* in 1483 by order of Card. d'Estouteville, the protector of the Augustinians, on the site of an old oratorium, was the first Roman church with a dome. The façade and spacious staircase are said to have been constructed of stones from the Colosseum. The interior, in the form of a Latin cross, was restored in 1750, and again in 1860, when it was adorned with frescoes by *Gagliardi*.

INTERIOR. On the entrance-wall a \**Madonna and Child*, in marble, by *Jacopo Tatti*, surnamed *Jac. Sansovino* after his master *Andrea Sansovino*, surrounded by numerous votive offerings. In the 1st Chapel on the r., *St. Catharine* by *Venusti*; in the 2nd, *Nucci's* free copy of the lost *Madonna della Rosa* of *Raphael*; in the 4th, \**Christ delivering the keys to Peter*, a group by *Cotignola*. By the 5th Chapel is the monument (the second to the l.) of the learned *Onofrio Panvinio* (d. 1568). Adjoining the door of the sacristy is the monument of the learned Cardinal *Noris*. — The S. Transept contains the chapel of *St. Augustine* with an altar-piece by *Guercino*: *St. Augustine* between *John the Baptist* and *Paul the Hermit*. — High-altar decorated by *Bernini*; the image of the *Madonna* is said to have been brought from the church of *St. Sophia* at *Constantinople* and painted by *St. Luke*. In the chapel on the l. of this, are preserved the remains of *St. Monica*, mother of *Augustine*; altar-piece by *Gottardi*.

The 2nd Chapel in the N. Aisle contains a \*group in marble (*St. Anna*, *Mary*, and *Jesus*) by *Andrea Sansovino* (1512). In the 4th, *St. Apollonia*, altar-piece by *Muziano*. In the Nave, on the 3rd pillar to the l., \**Raphael's* *Prophet Isaiah*, holding a scroll with the words from *Is. xxvi, 2.*, painted in 1512, but unfortunately retouched by *Dan. da Volterra*, and now much injured. In the execution of this work the great master is said to have been influenced by that of *M. Angelo* in the *Sistine Chapel*.

The neighbouring monastery, at present occupied by the *Minister of the Marine*, contains the *Bibliotheca Angelica* (entrance on the r. of the church), consisting of 90,000 vols. and 3000 MSS., of which complete catalogues have been formed. Admission daily, Thursdays and holidays excepted, 8—2 (closed in October).

Proceeding from the Piazza di S. Agostino straight through the archway, we reach the Piazza S. Apollinare, cross the Piazza Tor Sanguigna, and pass through the narrow Via de' Coronari to the Via in Panico and the Ponte S. Angelo (8 min.). This is the nearest way from the Piazza Colonna to the Vatican.

In the PIAZZA S. APOLLINARE (Pl. I, 13) are situated the *Seminario Romano*, a kind of grammar-school, and *S. Apollinare*, an old church, rebuilt in 1552 and 1750, and owing its present form to *Fuga*. To the l., over the altar in the inner vestibule, is a *Madonna* by *Perugino*. Opposite the church is the *Pal. Attemps*, of the 16th cent., completed by the elder *Lunghi*, possessing a handsome double court with arcades, the lateral colonnades of which are built up, and containing a few ancient statues.

From the Piazza S. Apollinare the Via Agonale leads to the S. to the Piazza Navona (p. 163); and from Tor Sanguigna,

S. Maria dell' Anima (p. 164) and della Pace (p. 165) are reached to the left.

In the direction of the Vatican (3 min.) the Pal. Lancelotti (p. 157) lies on the r.; a little farther is the side-entrance to S. Salvatore in Lauro (p. 157).

The Via della Scrofa leads to the small, but busy PIAZZA DI S. LUIGI DE' FRANCESI, on the r. side of which rises **S. Luigi de' Francesi** (Pl. II, 13), the national church of the French, consecrated in 1589, having been built on the site of several earlier churches. Façade by *Giac. della Porta*. It is one of the best buildings of its period, and the interior also is judiciously decorated. Some of the pictures are badly lighted.

S. AISLE. 1st Chapel: St. John, altar-piece by *G. B. Naldini*. On the opposite pillar is a monument to French soldiers who fell at the siege of Rome in 1849. 2nd Chapel: \*frescoes from the life of St. Cecilia, one of the most admirable works of *Domenichino*; on the r. the saint distributes clothing to the poor; in the lunette above, she and her betrothed are crowned by an angel; on the l. the saint suffers martyrdom with the blessing of the Pope; above, she is urged to participate in a heathen sacrifice; on the ceiling, admission of the saint into heaven; altar-piece, a copy of *Raphael's* St. Cecilia (in Bologna) by *Guido Reni*. 4th Chapel, of St. Remigius: altar-piece, the Oath of Clovis, by *Giac. del Conte*; frescoes on the r., Campaign of Clovis, by *Girolamo Siciolante (da Sermoneta)*; on the l., Baptism of Clovis, by *Pellegrino da Bologna*. 5th Chapel, del Crocifisso: on the l. the monument of the painter Guérin, on the r. that of Agincourt (d. 1814), the writer on art. — Over the high-altar: \*Assumption of Mary, by *Franc. Bassano*.

N. AISLE. 1st Chapel: St. Sebastian, altar-piece by *Massei*; on the r. and l. modern frescoes; by the first pillar on the r. the monument of Claude Lorrain, erected in 1836. 3rd Chapel, of St. Louis: altar-piece by *Plautilla Bricci*, who is said to have designed the architecture also; picture on the l. by *Gimignani*. 5th Chapel, of St. Matthew: altar-piece and pictures on r. and l. by *Caravaggio*, l. the evangelist's vocation to the apostleship, r. his death.

Opposite the church is the *Palazzo Patrizi* (Pl. II, 13), where permission to visit the Villa Patrizi (p. 140) is obtained, adjoining which, at the end of the piazza, is the Pal. Madama, with its principal façade towards the piazza of that name (p. 163).

Opposite the Pal. Madama is situated the *Palazzo Giustiniani* (Pl. II, 13), erected by Giov. Fontana. It formerly contained a valuable collection of pictures and sculptures; most of the former are now in Berlin, the latter partly in the Vatican, and partly in possession of Prince Torlonia; a few statues and reliefs in the court and passages of the ground-floor alone remain. — We next reach the small PIAZZA S. EUSTACHIO, in which, to the r., opposite the *Pal. Maccarini*, designed by Giul. Romano, is the back of the —

**Università della Sapienza** (Pl. II, 13, 25), founded in 1303 by Boniface VIII., and after a rapid decline re-established by Eugene IV. (Entrance Via della Sapienza 71.) It attained its greatest prosperity under Leo X., and under Leo XII. and Gregory XVI. it possessed five faculties, but there are now four

only (law, medicine, physical science, and philology). It contains several natural history collections and the *Biblioteca Alessandrina*, a library of 90,000 vols., which is open daily (p. 84). The present building was designed by *Giac. della Porta*. The church (*S. Ivo*), with its grotesque spiral tower, was designed by *Borromini* in the form of a bee, in honour of Urban VIII., in whose armorial bearings that insect figures.

Turning to the l., or following one of the two preceding cross-lanes, we reach the **Piazza della Rotonda** (Pl. II, 16). Above the large fountain erected by *Lunghi* under Gregory XIII., was placed the upper end of a broken obelisk by order of *Clement XI*. This piazza generally presents a busy scene, and affords the stranger opportunities of observing the characteristics of the peasantry.

On the S. side of the piazza is situated the church of *S. Maria Rotonda*, or the **\*\*Pantheon**, the only ancient edifice at Rome which is still in perfect preservation as regards the walls and the vaulting. The original statues and architectural decorations have long since been replaced by modern and inferior works, but the huge circular structure with its vast colonnade still presents a strikingly imposing appearance. The walls, constructed of admirable brickwork, 20 ft. in thickness, were originally covered with marble and stucco. The ground in the environs has gradually been so much raised that the pavement of the temple, to which five steps formerly ascended, now lies below the level of the piazza. The *Portico* (36 yds. wide, 14 yds. deep) consists of 16 Corinthian columns of granite, 13 ft. in circumference, and 39 ft. in height; the tympanum formerly contained reliefs, and the roof was embellished by statues. Eight of the columns are in front; the others form three colonnades, originally vaulted over, terminating in niches, in which stood the colossal statues of Augustus and his son-in-law *M. Agrippa*. The latter, according to the inscription on the frieze (*M. Agrippa L. F. Cos. tertium fecit*) caused the edifice to be erected B. C. 27. The central colonnade leads to the *Entrance*, with its ancient door strongly secured by bronze plates, in order to diminish the weight of which the upper portion is replaced by a railing. The *Interior*, which is lighted by a single aperture in the centre of the dome, produces so beautiful an effect that it was currently believed at an early period that the temple derived its name of *Pantheon*, which was applied to it as early as A. D. 59, from its resemblance to the vault of heaven. The height and diameter of the dome are equal, being each 140 ft. The surface of the walls is broken by seven large niches, in which stood the statues of the gods, among which those of Mars, Venus, and Cæsar are ascertained to have been placed. The architrave is borne by fluted columns of giallo antico or pavonazzetto in couples, the shafts being 26 ft. in height. Above the latter, and correspond-



ing with the niches, formerly rose a series of round arches, borne by Caryatides, but they appear to have been removed on the occasion of a very early restoration of the edifice. The coffered ceiling of the vault, which consists of concrete, was decorated with gold-leaf, and the whole roof was covered with gilded bronze tiles, which the Emp. Constans II. caused to be removed to Constantinople in 655. Under Gregory III. these tiles were replaced by lead. The building has frequently been restored, as, for example, by Domitian, Trajan, Septimius Severus, and Caracalla. The names of the last two are recorded by an inscription on the architrave of the portico.

In 610 the Pantheon was consecrated by Pope Boniface IV. as a Christian church, under the name of *S. Maria ad Martyres*, and in commemoration of the event the festival of All Saints was instituted. It was originally celebrated on 13th May, but afterwards on 1st Nov. A palace, a cathedral-chapter, and a cardinal's title were afterwards attached to the church, which is generally known as *S. Maria Rotonda*, or *La Rotonda*. Under Urban VIII. (Barberini) the two campanili were erected by Bernini, the 'ass's ears' of the architect as they have been derisively named. The same pope removed from the portico the brazen tubes, on which the roof rested, and caused them to be converted into columns for the canopy of the high-altar, and cannons for the defence of the castle of S. Angelo. This Vandalism gave rise to the complaint of Pasquin, '*Quod non fecerunt barbari, fecerunt Barberini*'. Pius IX. has caused the church to be judiciously restored.

In the first Chapel to the l. of the high-altar stands the simple monument of Card. *Consalvi* (1757—1824), state-secretary of Pius VII., by *Thorvaldsen*.

On the 3rd altar on the l. is *Raphael's Tomb* (b. 6th Apr., 1483; d. 6th Apr., 1520). On the wall is the graceful epigram composed by Card. Bembo:—

*Ille hic est Raphael, timuit quo sospite vinci  
Rerum magna parens, et moriente mori.*

The Italian translation runs thus:—

*'Questi è quel Rafaele, cui vivo vinta  
Esser temea Natura, e morto estinta'.*

A lengthy inscription beside it announces that Raphael's remains were placed in a new sarcophagus in 1833. The statue of the Madonna on the altar, by *Lorenzetto*, was executed in accordance with Raphael's last will.

The Pantheon is also the last resting-place of Ann. Caracci, Tadd. Zuccherro, Bald. Peruzzi, Perino del Vaga, Giov. da Udine, and other celebrated artists.

A visit to the interior by moonlight should on no account be omitted, but the sacristan must be informed in good time. Visitors are then admitted by the door at the back of the sacristy, Via della Palombella 10. A permesso to ascend the dome must be obtained from the maggiordomo of the pope.

At the back of the Pantheon are situated the ruins of the *Thermae of Agrippa*, the proximity of which to the Pantheon

once gave rise to the absurd conjecture that the temple originally belonged to the baths, and was afterwards converted into a temple.

From the Piazza of the Pantheon we may proceed towards the E. through the *Via de' Pastini* to the Piazza di Pietra (p. 120); or we may turn at once to the l., towards the N., cross the *Piazza Capranica*, with the small theatre of that name, and reach Monte Citorio (p. 119); or, lastly, we may follow the *Via del Seminario*, which also runs towards the E., to S. Ignazio (p. 121).

Leaving the Pantheon, we now proceed towards the S. E., through the *Via della Minerva* to the PIAZZA DELLA MINERVA (Pl. II, 16), where the church of S. Maria sopra Minerva lies on the l., and the Hôtel de la Minerve (p. 81) opposite to us. In the centre of the piazza stands an elephant in marble, on the back of which a small obelisk was placed by *Bernini* in 1667, being one of those, which are said once to have risen in front of a temple of Isis formerly situated here. The other obelisk is in the Piazza della Rotonda (p. 160)

**\*S. Maria sopra Minerva**, erected on the ruins of a temple of Minerva founded by Domitian, the only Gothic church at Rome, was probably begun about 1285 by the builders of S. Maria Novella at Florence. It was restored in 1848—1855, and contains several valuable works of art.

**Interior.** By the entrance-wall, on the r., the tomb of the Florentine knight Diotisalvi (d. 1482). — N. AISLE. On the l., the tomb of the Florentine Franc. Tornabuoni, by *Mino da Fiesole* (?); above it the monument of Card. Giac. Tebaldi (d. 1466). To the r. of the altar in the 3rd Chapel, \*St. Sebastian, by *Mino da Fiesole*. On the altar: head of Christ, by *Perugino*. In the 5th Chapel is (r.) the monument of the Princess Lante, by *Tenerani*. — S. AISLE. By the pillar between the 3rd and 4th chapels is an egress with an ancient Greek sarcophagus (Hercules taming the lion). In the 4th Chapel, the \*Annunciation, a picture on a golden ground (in the foreground Card. Giov. a Torrecremata recommending three poor girls to the Virgin), painted to commemorate the foundation of the charitable institution of S. Annunziata, erroneously attributed to *Fiesole*; on the l. the tomb of Urban VII. (d. 1590), by *Ambrogio Buonvicino*. The 6th Chapel (Aldobrandini) contains paintings by *Alberti*, over the altar the Last Supper by *Baroccio*; monuments of the parents of Clement VIII. by *Giac. della Porta*. — S. TRANSEPT. A small chapel on the r. is first observed, containing a wooden crucifix attributed to *Giotto*; then the \*Caraffa Chapel (with a handsome balustrade), painted by *Filippino Lippi*; on the r. Thomas Aquinas, surrounded by allegorical figures, defending the Catholic religion against heretics; on the wall at the back, the Assumption of the Virgin; altar-fresco, the Annunciation, with a portrait of the donor Card. Caraffa; sibyls on the vaulting by *Rafaellino del Garbo*; on the l. the monument of Paul IV. (d. 1559), designed by *Pirro Ligorio*, executed by *Giac. and Tom. Casignola*. By the wall, adjacent to the latter, the tomb of Bishop Guilielm. Durantus (d. 1296), with a Madonna in mosaic by *Johannes*, one of the best works of that period. The first chapel by the choir contains an altar-piece by *C. Maratta*. The second is the Cappella del Rosario; altar-piece groundlessly attributed to *Fiesole*; on the r. the tomb of Card. Capranica (about 1470). — The CHOIR contains the large monuments of the two Medicis, (l.) Leo X. and (r.) Clement VII., designed by *Ant. da San Gallo*; that of Leo executed by *Rafaele da Monte Lupo*, that of Clement by *Giov. di Baccio Bigio*; on the pavement the tombstone of the celebrated scholar Pietro Bembo (d. 1547). In front of the high-altar is *Mich. Angelo's* \*Christ with the Cross (1527), unfortunately marred by bronze

drapery. On the l. by the choir is a passage to the Via S. Ignazio; on the wall the tombstone (first on the l.) of Fra Beato Angelico da Fiesole, who died in the neighbouring monastery in 1455, with his portrait and the inscription: *Hic jacet Venerabilis pictor Frater Joannes de Florentia Ordinis praedicatorum 14 LV.* — In the N. TRANSEPT is the Chapel of S. Domenico, with 8 black columns, and the monument of Benedict XIII. (d. 1730) by P. Bracci. Adjacent, to the r., is the entrance to the sacristy and the library.

The adjoining Dominican monastery, formerly the residence of the chief of the order, and now occupied by the offices of the *Minister of Finance*, contains the *Bibliotheca Casanatensis* (entrance to the l. by the church, first door to the r. beyond the court; admission, see p. 84). The library is the largest in Rome after that of the Vatican, consisting of 120,000 vols. and 4500 MSS.

Quitting the Piazza della Minerva, and passing the S. side of the church, the *Via del Piè di Marmo* leads us to the Piazza del Coll. Romano (p. 121). From the Piè di Marmo the *Via del Gesù* diverges to the r., leading in 3 M. to the Piazza del Gesù (p. 127).

From the Piazza S. Luigi de' Francesi (p. 159) a short street between the church and the senate-house leads us to the PIAZZA MADAMA, where to the l. rises the façade of the **Palazzo Madama** (Pl. II, 13), so called from Margaret of Parma, daughter of Charles V., by whom it was once occupied. Previously and subsequently it belonged to the Medicis, afterwards grand-dukes of Tuscany, by whose orders *Marocelli* altered it to its present form in 1642. The Italian Senate now meets in this palace. One entrance is from the Piazza di S. Luigi, the other from the Piazza Madama. A short side-street leads hence to the —

\* **Piazza Navona** (Pl. II, 13), the largest in Rome after that of St. Peter, where, as its form still indicates, the *Circus*, or *Stadium of Domitian*, was formerly situated. The name is derived from the *agones* (corrupted to Navone, Navona), or contests which took place here. The piazza has recently been officially named *Piazza Agonale*, but this new designation has found little favour. It is embellished with three *Fountains*. That on the N. side is unpretending. Not far from it is a trough consisting of a large ancient basin of Pentelic marble. The largest fountain in the centre was erected by *Bernini* under Innocent X.; at the corners of the lofty mass of rock, the different parts of which represent the four quarters of the globe, are placed the gods of the four largest rivers, the Danube, Ganges, Nile, and Rio della Plata, executed by pupils of *Bernini*. The whole is surmounted by an obelisk, which was formerly in the Circus of Maxentius, and was originally erected in honour of Domitian. The other fountain is adorned with masks, Tritons, and the statue of a Moor by *Bernini*. The piazza was used as a market-place from 1447 to 1871, and was frequented by a busy and picturesque concourse of pea-

sants, market-women, and hawkers. After the Italian occupation the piazza was repaved, and the vegetable market was transferred to the Campo di Fiori (p. 169). The singular custom formerly prevailed of laying this piazza under water for the amusement of the people in August annually, by preventing the escape of the water from the fountains.

On the W. side of the Piazza Navona stands the church of **S. Agnese**, the interior of which, in the form of a Greek cross, and the campanili, are by *C. Rinaldi*. The façade is by *Borromini*. The Romans used to maintain that the Nile on the great fountain veiled his head in order to avoid being distressed by the appearance of the tower.

Over the principal door is the monument of Innocent X. by *Maini*; to the l., in the chapel of the transept, is a statue of St. Sebastian, adapted from an ancient statue by *Maini*. Beneath the dome are eight columns of 'cognatello'. The old church was situated in the side-vaults of the Circus where the saint suffered martyrdom. Two chapels with ancient vaulting still remain.

To the l. by the church is the *Palazzo Pamfili*, also erected by *Rinaldi*, now the property of Prince Doria. Opposite to it is the dilapidated national church of the Spaniards, *S. Giacomo dei Spagnuoli*, erected in 1450. The entrance is in the Via della Sapienza.

The *Via di S. Agnese*, on the r. side of the church, leads to the *Via dell' Anima* on the r., where on the l. side is situated \***S. Maria dell' Anima** (Pl. II, 13; open till 8½ a. m., on holidays till noon; when closed, visitors go round the church by the Vicolo della Pace on the r. and ring at the door of the Austrian Hospice, opposite S. Maria della Pace). The name is derived from a small marble-group in the tympanum of the portal: a Madonna invoked by two souls in purgatory. This is the German national church, connected with the Hospice, and was completed in 1514. The unsuitable façade is by *Giuliano da Sangallo*; and *Bramante* is said to have designed part of the interior.

**Interior.** The central window of the entrance-wall formerly contained stained glass by *William of Marseilles*, now modern. — **S. AISLE.** 1st Chapel: \*St. Benno receiving from a fisherman the keys of the cathedral at Meissen (Saxony), which had been recovered from the stomach of a fish, altar-piece by *Carlo Saraceni*. 2nd Chapel: Holy Family, altar-piece by *Gimignani*; monument and bust of Card. Slusius. 4th Chapel: altered copy of *Michael Angelo's* Pietà in St. Peter's, by *Nanni di Baccio Bigio*. — **N. AISLE.** 1st Chapel: \*Martyrdom of St. Lambert, *C. Saraceni*. 3rd Chapel: frescoes from the life of St. Barbara, *Mich. Cozzie*. 4th Chapel: altar-piece (Entombment) and frescoes by *Salviati*.

**CHOIR.** Over the high-altar, \*Holy Family with saints, by *G. Romano*, damaged by inundations; on the r., \*monument of Hadrian IV. of Utrecht (preceptor of Charles V., d. 1523), designed by *Baldassare Peruzzi*, executed by *Michelangiolo Sanese* and *Niccolò Tribolo*; opposite to it, that of a Duke of Cleve-Jülich-Berg (d. 1575) by *Egidius of Rivière* and *Nicolaus of Arras*. A relief in the antechamber of the sacristy (at the end of the N. aisle) represents the investiture of this prince by Gregory XIII. At the entrance to this room is the tomb of the learned Lucas Holstein of Hamburg, librarian of the Vatican (d. 1661).



The *German Hospice* connected with the church is under Austrian management.

**\*S. Maria della Pace** (Pl. I, II, 13, 3), erected by Sixtus IV. (1484) and Innocent VIII., was restored by Alexander VII., and provided by *Pietro da Cortona* with a façade and semicircular portico. The church consists of a nave only, and terminates in an octagon with a dome.

**Interior.** Over the 1st Chapel on the r. are *\*\*Raphael's* Sibyls: to the l. the Sibyl of Cumæ, to the r. the Persian; on the arch the Phrygian and the aged Sibyl of Tibur receiving from angels and recording revelations regarding the Saviour. They were painted in 1514 by order of Agostino Chigi who erected the chapel, and skilfully freed from 'restorations' by *Palmaroli* in 1816 (seen best 10–11 a. m.). 'The disposition of the figures, the uniform and admirable symmetry, and the conception of the forms and characters are such as to entitle this work to be ranked with the very greatest of Raphael's compositions; and it is probably the best calculated among all his frescoes to attract the admiration of the spectator' (Burckhardt). In the lunette above the Sibyls are the Prophets by *Timoteo della Vite*, a countryman and contemporary of Raphael: on the r. Jonah and Josuah, on the l. Daniel and David. — At the sides of the 1st Chapel on the l. are \*monuments of the Ponzetti family, of 1505 and 1509 (which should be compared with the heavy decorations of the 2nd chapel on the r., executed half a century later). Altar-piece in fresco by *B. Peruzzi*: Madonna between St. Brigitta and St. Catharine, in front the donor Card. Ponzetti kneeling (1516). The niche contains scenes from the Old and New Testament, also by *Peruzzi*. — To the l., under the *Dome*, is the entrance to the sacristy and court (see below). Over the first altar on the l., Adoration of the Shepherds, by *Sermoneta*; above it, the Death of Mary, by *Morandi*. The second altar, with handsome marble-work, partially gilded, is of 1490. The high-altar is adorned with an ancient and highly revered Madonna; on the vaulting are pleasing 'putti' by *Albani*. Over the adjacent altar to the r., Baptism of Christ, by *Sermoneta*. Over the niche, Mary's first visit to the Temple, by *Bald. Peruzzi*.

It is the custom for newly-married couples to attend their first mass in this church. — The *\*Court of the Monastery*, with arcades constructed by *Bramante* by order of Card. Caraffa in 1504, merits a visit; by the r. wall, the tomb of Bishop Bocciaio (d. 1437). Entrance through the church, or by Arco della Pace 5.

From the portal of the church the *Via della Pace* and the *Via in Parione* lead straight to the busy *Via del Governo Vecchio*, which, with its prolongation under different names, forms the most direct and frequented route between the Piazza del Gesù and the Vatican (from Gesù to the Ponte S. Angelo 18 min. walk).

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Leaving the Piazza del Gesù, we now walk towards the W. through the *VIA DE' CESARINI* (Pl. II, 16), passing (r.) the *Piazza delle Stimate*, with the church of that name, and (r.) the *Pal. Strozzi* with the small piazza of that name (the streets to the r. lead hence to the Piazza della Minerva and the Pantheon, pp. 162, 160). We next pass (l.) the *Teatro Argentina* and follow the *VIA DEL SUDARIO* (Pl. II, 13), the continuation of the *Via de' Cesarini*, in the direction of the church of S. Andrea della Valle, which is already visible.

The corner-house (No. 13) before the church is reached is the **Palazzo Vidoni** (Pl. II, 13), formerly *Caffarelli* and *Stoppani*, originally built from designs by Raphael. On the staircase are a few ancient statues (L. Verus, Minerva, Diana). In one of the rooms is the celebrated *Calendarium Praenestinum* of Verrius Flaccus, being five months of a Roman calendar found by Card. Stoppani at Palestrina. This palace was once occupied by Charles V. (admission not easily obtained). — On the side of the palace towards the church is the so-called *Abbate Luigi*, a mutilated ancient statue (see p. 127).

+ \***S. Andrea della Valle** (Pl. II, 13), begun by *P. Olivieri* in 1591 on the site of several earlier churches, was completed by *C. Maderno*. The façade was designed by *Rainaldi*. The interior is well proportioned, but part of it has unfortunately been white-washed.

On the r. the \*2nd Chapel (*Strozzi*) contains copies in bronze of the *Pietà* (in St. Peter's), and the *Rachel and Leah* (in S. Pietro in Vinc.) of *Michael Angelo*, by whom this chapel itself was perhaps designed. — On the l. the 1st Chapel (*Barberini*) is adorned with several marble statues of the school of Bernini: St. Martha by *Mocchi*, John the Baptist by *Pietro Bernini*, Mary Magdalene by *Stati da Bracciano*, and St. John by *Buonvicino*. — At the end of the NAVE are the monuments of the two popes of the Piccolomini family, brought here from the old church of St. Peter; on the l. that of Pius II. (d. 1464), by *Nic. della Guardia* and *Pietro Paolo da Todi*; on the r. that of Pius III. (d. 1503), executed somewhat later. — In the DOME: *Glory of Paradise*, by *Lanfranco*; below, the \**Evangelists* by *Domenichino*, one of his finest works. By the same master, \**paintings* on the vaulting of the apse. In the girding-arch: John the Baptist, St. John, and St. Andrew pointing to Christ ('this is the Lamb', etc.); in the vaulting itself, on the l., the *Scourging of St. Andrew*; then the *Vocation of Peter and Andrew by Christ*; on the r., St. Andrew beholds and adores the cross to which he is about to be affixed; below are six female figures representing the virtues. The large lower frescoes by *Calabrese* (martyrdom of the saint) are of no great value.

To the N.W. of this point, on the r., No. 17 *Via de' Massimi*, is the —

**Palazzo Massimi alle Colonne** (Pl. II, 13, 11), a fine structure by *Baldassare Peruzzi*, who however died in 1536 before its completion. The façade is constructed in a curve, following the direction of the street. The glimpse obtained of the double court is strikingly picturesque.

FIRST FLOOR. One of the rooms contains the celebrated statue of the \**Discus-thrower*, a copy of the bronze statue by *Myron*, found on the Esquiline in 1761. This is one of the most interesting antiques in Rome, being almost perfect, and far better executed than the inaccurately restored duplicate in the Vatican. Visitors are not always admitted; the most favourable time is 9—11 a. m.; the staircase to the r. in the colonnade in the court is ascended to the first floor, and application made to a servant (1 fr.) in the anteroom. The passages and saloons of the palace contain several other ancient statues and inscriptions. — Enquiry should be made here with regard to *permessi* for the *Villa Massimo* (p. 238), which were formerly obtained on leaving a visiting-card at the palazzo.

SECOND FLOOR. Chapel of *S. Filippo Neri*, who is said to have resuscitated a child of the family; open on 16th March.

In 1467, within the buildings connected with this palace, the Germans *Pannartz* and *Schweinheim*, who during the two previous years had found an asylum in the monastery of Subiaco, established the first printing-office in Rome, from which they issued Cicero's epistles and other works, furnished with the name of the printers and the words — *In aedibus Petri de Maximis*. The Massimi family claims descent from the ancient Fabii Maximi, and their armorial bearings have the motto '*Cunctando restituit*'.

Continuing to follow the Via dei Massimi (whence the Via de' Baullari diverges to the l. to the Pal. Farnese, which is visible from this point, p. 169), and crossing the small *Piazza S. Pantaleo*, with the small church of that name on the r., we observe opposite to us the spacious —

**Palazzo Braschi** (Pl. II, 13, 17), erected by *Morelli* at the end of last century, and now occupied by the offices of the Minister of the Interior. It contains a fine \*marble staircase and a few ancient statues. The back of the building looks towards the *Piazza Navona* (p. 163).

Passing the palace, we reach the *PIAZZA DEL PASQUINO*, which derives its name from an ancient group of statuary placed at the obtuse angle of the Pal. Braschi. This was an admirable, but now sadly mutilated work of a good period of art, and is said to have been called *Pasquino* as early as the end of the 15th cent. after a tailor of that name who lived in the vicinity and was notorious for his lampooning propensities. It was once the custom to affix satires and ebullitions of malice to this statue, the answers to which used to be attached to the *Marforio* (p. 127, 181), and to refer them to the slanderous tailor, whose name is perpetuated in the word '*pasquinade*'. Compositions of this kind have been much in vogue at Rome ever since that period, sometimes vying with the best satires of antiquity. The group represents *Menelaus* with the body of *Pâtroclus*, at the moment when he looks around for help in the midst of the tumult of battle. Duplicates of the group are in the *Loggia de' Lanzi* and the *Palazzo Pitti* at Florence, and there are fragments in the Vatican (p. 265).

We continue to follow the *VIA DEL GOVERNO VECCHIO*, from which the Via in Parione diverges to the r. to the church of *S. Maria della Pace* (p. 165). On the r. is the *Pal. del Governo Vecchio*, which was long the seat of the tribunals of justice and police. No. 124, opposite, is an elegant little house in *Bramante's* style (1500). We now turn to the l., and soon reach, in the *Piazza* of that name, the —

**Chiesa Nuova** (Pl. II, 10), or *S. Maria e S. Gregorio in Vallicella*, erected by *S. Filippo Neri*, for the order of Oratorians founded by him, and completed in 1605. Architecture by *Giov. Matteo da Città di Castello*, interior by *Martino Lunghi*, façade by *Rughesi*.

The **Interior**, which is dark and unfavourable for pictures, is richly decorated. The ceiling of the **NAVE**, the dome, and the tribune were painted by *Pietro da Cortona*. On the r., 1st Chapel, Crucifixion, *Scip. di Gaetano*; 3rd Chapel, dell' Ascensione: altar-piece by *Muziano*. On the l., 2nd Chapel, Adoration of the Magi, *Ces. Nebbia*; 3rd Chapel, Nativity, *Durante Alberti*; 4th Chapel, Visit of Elizabeth, *Baroccio*. — N. **TRANSEPT**: Presentation in the Temple, *Baroccio*; Peter and Paul, statues in marble, by *Valsoldo*. Here, also, adjoining the tribune, is the small and sumptuous chapel of *S. Filippo Neri*, beneath the altar of which his remains repose. Above is the portrait of the saint in mosaic, after the original of *Guido Reni* preserved in the adjoining monastery. — Over the **HIGH ALTAR**, with its four columns of *porta santa*, a Madonna by *Rubens*; on the r. \*SS. Gregory, Maurus, and Papia, on the l. \*\*SS. Nereus and Achilleus, also by *Rubens*, who painted these pictures after his stay in Venice, and when under the influence of the impressions received there. — S. **TRANSEPT**. On the r., Coronation of Mary, *Cav. d' Arpino*; SS. John the Baptist and John the Evangelist, statues in marble by *Flaminio Vacca*.

The **SACRISTY** (entered from the l. transept) was constructed by *Marrucelli*. On the vaulting: Angel with instruments of torture, by *Pietro da Cortona*. Colossal statue of the saint by *Algardi*.

On 26th May, the festival of the saint, and after Ave Maria every Sunday from 1st Nov. to Palm Sunday, concerts of sacred music, to which men only are admitted, are given in the adjoining *Oratorium*, which derives its name from the oratories fitted up by *S. Filippo Neri*. The saint was fond of music and advocated a cheerful style of divine service.

The adjoining *Monastery*, erected by *Borromini*, is of irregular form, but is remarkable for the massiveness of its construction. It contains a room once occupied by the saint, with various relics. The *Corte di Appello*, the *Tribunale Civile e Correzionale*, and the *Tribunale di Commercio* have recently been established in this building. — The valuable *Library* founded by *S. Filippo Neri*, and gradually enriched by rare MSS., is open to the public on Tuesdays, Thursdays, and Saturdays, 8½—12 o'clock.

From the *Piazza della Chiesa Nuova* the *Via de' Filippini* leads to the r. to the *Piazza dell' Orologio*, whence the *Via dei Banchi Nuovi* diverges to the l. to the *Via del Banco di S. Spirito*. The latter leads to the *Ponte S. Angelo* (p. 240).

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The **VIA DE' BAULLARI** (p. 167), opposite the *Pal. Massimi*, leads to several interesting palaces in the best style of the Renaissance. Immediately on the r., a little back from the street, is the small, but elegant \**Palazzetto Farnese*, of which *Baldassare Peruzzi* is said to have been the architect.

The short streets diverging to the r. lead to the *Piazza* and \***Palazzo della Cancelleria** (Pl. II, 13). The palace, designed by *Bramante*, one of the finest structures in Rome, contains within its precincts the church of *S. Lorenzo*, originally erected near the theatre of Pompey. The elegant *Façade* (with portal afterwards added by *Dom. Fontana*) is constructed of blocks of travertine from the Colosseum. The \***COURT**, in two storeys, is sur-



rounded by arcades. The columns are ancient; the graceful capitals are decorated with roses, a flower which belonged to the armorial bearings of the founder Card. Riario. In this palace, in 1848, Pius IX. convoked a parliament to deliberate on the reforms to be undertaken in the States of the Church. On 15th Nov. of that year the minister Count Rossi was assassinated on the first landing of the staircase. This is the only palace in the interior of the city which the Italian government still permits to be occupied by the ecclesiastical authorities.

To the r. of the palace (with an entrance to the r. from the court) is situated the church of **S. Lorenzo in Damaso**, which has the above-mentioned façade in common with the palace. It was also designed by *Bramante* (originally erected by Damasus I.), and is bounded by arcades on three sides. The architecture is the chief object of interest. The pictures were destroyed during the revolution of last century. At the end of the r. aisle is the tomb of the ill-fated Count Rossi, with a bust by *Tenerani*.

The Piazza della Cancelleria is adjoined by the PIAZZA DI CAMPO DI FIORI (Pl. II, 13), an important centre of business, especially since the vegetable market, with its picturesque frequenters, was transferred hither from the Piazza Navona (p. 163). Adjoining the market-place is the PIAZZA FARNESE, adorned with two fountains. Here is situated the —

\***Palazzo Farnese** (Pl. II, 14), one of the finest palaces at Rome, begun by Card. Alex. Farnese, afterwards Pope Paul III. (1534—45), from designs by *Antonio da Sangallo*, continued under the direction of *Michael Angelo* (who designed the beautiful cornicing and the court), and completed by the construction of the loggia at the back, towards the Tiber, by *Giac. della Porta* in 1580. The building materials were taken partly from the Colosseum, and partly from the theatre of Marcellus. This palace was inherited by the kings of Naples, and from 1862 to 1870 was occupied by Francis II. Since the ex-king's departure from Rome, the palace has been shown on Fridays, 10—2, no permesso being required. The triple \*colonnade of the entrance was designed by *Sangallo*, the two lower halls of the court by *Michael Angelo*, in imitation of the theatre of Marcellus. The court contains two ancient sarcophagi. The celebrated antiquities once in this palace are now partly in the Museum of Naples (Farnese Bull, Hercules, Flora) and partly in England.

A room on the 1st floor (entrance by the first door in the l. arcade in the court; ascend the stair, pass through a glass-door to the l., and go to the end of the passage) is embellished with \*frescoes by *Annibale Caracci*, his finest work, consisting of mythological representations with rich architectural painting, executed by him and his best pupils in eight years.

*Ceiling.* In the centre: Triumph of Bacchus and Ariadne; l. Pan, offering goats' wool to Diana; r. Mercury with a trumpet bringing the apple to Paris. — On the vaulting of the ceiling, to the r. of the entrance: 1. (above the door) Galatea surrounded by nymphs and Tritons; 2. Luna embracing the sleeping Endymion; 3. Polyphemus playing on the syrinx in order to gain the affections of Galatea. Above this, Apollo carrying off Hyacinthus; 4. Hercules and Omphale, the latter with the club and lion's skin; 5. Aurora in her chariot embraces Cephalus, whom she has carried off (this and No. 1. are by *Lodovico Caracci*, from the designs of his brother *Annibale*); 6. Anchises removing the cothurnus of Venus; 7. Polyphemus hurling a rock after Acis, who escapes with Galatea. Above this, Ganymede carried off by the eagle of Jupiter. 8. Juno, encircled with the girdle of Venus, approaches Jupiter. — In the *Medallions* (window-wall, from l. to r.): Leander and Hero; Pan pursuing the nymph Syrinx; Salmacis embracing Hermaphroditus; Cupid seizing a Faun; Apollo slaying Marsyas; Boreas carrying off Orithyia; Eurydice conducted back from the infernal regions; Rape of Europa. — *Ends of the Saloon:* Perseus petrifies Phineus and his companion with the head of the Medusa; Perseus on Pegasus hastening to the relief of Andromeda (said to have been almost entirely executed by *Domenichino*). — *Over the Niches and Windows* are eight smaller paintings (from l. to r.): Arion on the dolphin; Prometheus educating man; Hercules slaying the dragon which guards the apples of the Hesperides; Hercules delivering Prometheus on Caucasus; Icarus precipitated into the sea; Callisto bathing; the same nymph metamorphosed into a bear; Apollo receiving the lyre from Mercury. — *Over the Principal Door*, a girl caressing a unicorn, the emblem of the Farnese family, executed by *Domenichino* from A. Caracci's designs. Other apartments, which are not always shown, contain several works by A. Caracci, *Daniele da Volterra*, *Salviati*, *Vasari*, and the two *Zuccari*. The old *Banquet Hall*, with \*ceiling in carved wood, from a design by *Michael Angelo*, deserves particular notice.

From the Piazza Farnese a line of streets leads to the N.W., called the VIA DI MONSERRATO, and *Via de' Banchi Vecchi*, to the Ponte S. Angelo. On the l. in the former street is *S. Maria di Monserrato* (Pl. II, 10, 3), the national Spanish church, connected with a hospice. It was erected in 1495 by *Sangallo*, and afterwards restored. The first chapel on the r. contains an altarpiece by *Ann. Caracci*.

Proceeding to the S.E. from the Piazza Farnese, we follow the Vicolo de' Venti to the PIAZZA DI CAPO DI FERRO. No. 13 on the r. is the —

\***Palazzo Spada alla Regola** (Pl. II, 14), erected in the pontificate of Paul III. about 1540 by Card. Capodiferro, in imitation of a house built by Raphael for himself. Since the time of Urban VIII. (1640) the palace has belonged to the Spada family. It contains an interesting collection of \*antiquities (on the ground-floor) and pictures (on the first floor), which are generally shown on Mondays, Wednesdays, and Saturdays, 10—3 o'clock (1 fr.).

**Ground Floor.** ANTIQUITIES. 1st Room. By the long wall: sitting \*statue of Aristotle, formerly erroneously called Aristides, a copy from a celebrated Greek work; r. arm and l. leg new. — In the 2nd Room eight fine \*reliefs, found in 1620 in S. Agnese fuori le Mura, where they formed part of the pavement with their faces downwards. Entrance-wall: r. 65. Daedalus and Pasiphaë; l. 72. Paris as a cowherd. Window-wall: 66. Wounded Adonis; 67. Ulysses and Diomedes carrying off the Palladium. Narrow end: Endymion; Perseus and Andromeda, casts from the originals in the Capitoline museum. Left wall: 68. Paris taking leave of CEnone;

69. Hypsipyle finds Opheltes, who had been entrusted to her, killed by a snake; 70. Amphion and Zethus; 71. Bellerophon watering Pegasus. Also several busts, small statues, etc.

**Upper Floor.** *Colossal Statue of Pompey*, found under Julius III. (1550) in digging the foundations of a house in the *Vicolo de' Leutari*. The body was in the ground of one proprietor, while the legs were in that of another. As both parties laid claim to the statue the judge directed that it should be divided; but pope prevented this by purchasing it for 500 scudi, and presented it to Card. Capodiferro. The head, although made of a separate block, belongs to the original. The work is mediocre. — We now traverse a room adorned with frescoes of little value to the —

**PICTURE GALLERY** (provided with catalogues). 1st Room: 3. *Bolognese Sch.*, Madonna; 7, 12. *French Sch.*, Portraits; 10. *Camuccini*, Card. Patrizi; 22. *Caravaggio*, Portrait; 40. *Sc. Gaetano*, Julius III.; 56. *Sch. of Francia*, Madonna. — 2nd Room: 1. *Seb. del Piombo*, Astronomer; 6. *Baudin*, Still life; 9. *Breughel*, Landscape; 10. *Guido Reni*, Judith; 12. *G. Poussin*, Landscape; 16. *And. del Sarto*, Visitation of Elizabeth (greatly damaged); 43. *Leonardo da Vinci* (a copy from the original in England), Christ and the scribes. — 3rd Room: 2. *Caravaggio*, St. Anna and the Virgin; 4. *Raphael*, a copy from the tribune at Florence, John the Baptist; 15. *Breughel*, Landscape; 24. *Guercino*, Dido's death; 26. *Baciccio*, Design of the ceiling-painting in Gesù; 29. *Salvator Rosa*, Landscape; 31. *Titian*, Portrait; 40. *Moroni*, Portrait; 48, 49. *Marco Palmezzano*, God the Father, and Bearing the Cross; 51. *Titian* (?), Card. Paolo Spada; 60, 70. *Salv. Rosa*, Landscapes; 63. *Guido Reni*, Abduction of Helen; 67. *Borgognone*, Cavalry-skirmish. — 4th Room: 4. *Guido Reni*, Card. Bernardo Spada; 9. *After Titian*, Paul III.; 10. *German Sch.*, Portrait (1511); 15. *Caravaggio*, Laughing angel's head; 18. *German Sch.*, Portrait; 26. *Ger. Honthorst*, Christ in the garden; 30. *Caravaggio*, St. Cecilia; 31. *Maratta*, Card. Fabricius Spada; 44. *And. del Sarto* (?), Madonna; 54. *French Sch.*, Portrait.

Leaving the Piazza Capo di Ferro, and continuing our walk in the same direction, we reach the PIAZZA DE' PELLEGRINI (Pl. II, 14). On the l. is the back of the *Pal. Santacroce*, now a *Monte di Pietà*, or money-lending establishment, founded in 1539, and established here in 1604 (some of the numerous pictures pledged here are of great value). On the r. is the church of *S. Trinità de' Pellegrini*, erected in 1614, with a high-altar adorned with a picture of the Trinity, by *Guido Reni*. The neighbouring hospital is destined for the accommodation of convalescents and pilgrims. It contains 488 beds and can provide dinner for 944 persons at one time. Italian pilgrims are entertained here at Easter for three days, and foreigners for four. — In the vicinity is the church of *S. Maria in Monticelli*, which was consecrated by Pachelis II. in 1101. It has been restored several times, and the campanile and remains of mosaics in the tribune are the only relics of the period of its foundation.

We now quit *S. Trinità*, and walk through the VIA DE' PETTINARI (Pl. II, 14) to the Ponte Sisto (p. 278). At the end of the street, on the r., is the small church of *S. Salvatore in Onda*, re-erected in 1684, and on the l. the *Fontanone di Ponte Sisto*, constructed by Giov. Fontana under Paul V.

In a straight direction from the fountain, towards the N. W., and near the river, runs the VIA DEL FONTANONE, prolonged by the VIA GIULIA, which was built by Julius II., leading in 12 min. to

the Ponte S. Angelo. To the l. in the latter street, opposite the garden of the Pal. Farnese, stands the small church of *S. Maria della Morte*, or *dell' Orazione* (Pl. II, 11), erected by Fuga about the middle of last century, and belonging to a burial-society. Then to the l., the *Pal. Falconieri*, built by Borromini, which once contained the picture-gallery of Card. Fesch. On the same side, farther on, the *Carceri Nuovi*, a prison founded by Innocent X.; then No. 66, the *Pal. Sacchetti* (Pl. II, 10), originally erected by Antonio da San Gallo as his private residence. At the end of the street, on the l., is **S. Giovanni de' Fiorentini** (Pl. II, 10), the handsome national church of the Florentines. The building was begun, by the desire of Leo X., from a design by *Sansovino*, which he preferred to the competing plans of Raphael, Sangallo, Peruzzi, others; and the laborious task of completing the substructions on the bank of the river was executed by *Sangallo*. At a later period *Michael Angelo*, and after his death *Giacomo della Porta* were engaged in the work, and the façade was finally added by *Aless. Galilei* in 1725. The church contains nothing worthy of mention except a picture by *Salvator Rosa* in the chapel of the r. transept (St. Cosmas and St. Damianus at the stake).

Near the church an iron-bridge (1 soldo), constructed in 1863, crosses the river to the Longara (p. 274). The *Via Paola* leads from the church to the Ponte S. Angelo (p. 240).

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In the Piazza di Campo di Fiori (p. 169), on the side next S. Andrea della Valle, once lay the *Theatre of Pompey* (Pl. II, 13, 14). In this piazza is the *Pal. Righetti* (entrance, Piazza del Biscione 95), in the court of which the bronze statue of Hercules (p. 266) and the substructions of the theatre were discovered. Numerous fragments of the walls are now incorporated with the modern building. The semicircular bend of the street by *S. Maria di Grottapinta* (Pl. II, 13, 5) distinctly shows the form of the ancient theatre.

From the Piazza di Campo di Fiori the busy *Via de' Giubbonari* leads towards the S. E. to the Capitol and the S. quarters of the city. After 2 min. it expands into the PIAZZA S. CARLO A CATINARI. On the l. is the church of **S. Carlo a Catinari** (Pl. II, 14), erected by *Rosati* in 1612 in honour of S. Carlo Borromeo. The form is that of a Greek cross; beneath the dome are the four cardinal virtues, painted by *Domenichino*.

In the 1st Chapel on the r., Annunciation, by *Lanfranco*. In the transept to the r., Death of St. Anna, *Andrea Sacchi*. Over the high-altar, Card. Borromeo in the procession of the plague at Milan, *P. da Cortona*; tribune decorated by *Lanfranco*. The other paintings are of little value.

The *Pal. Santacroce*, situated opposite, has its principal façade towards the Piazza Branca (r.).



Farther on, the street divides: to the l. the *Via de' Falegnomi* leads to the PIAZZA MATTEI, or TARTARUGA (Pl. II, 17), named after the graceful *Fontana delle Tartarughe* (tortoises), erected by *Giac. della Porta* in 1585, and embellished with the figures of four youths in bronze, by the Florentine *Taddeo Landini*. Nr. 10, Piazza Tartarughe, immediately to the r. (another entrance, Piazza Costaguti 16), is the —

**Palazzo Costaguti** (Pl. II, 17, 20), erected about 1590 by *Carlo Lombardi*. Of the ceiling-paintings on the first floor the following only are shown (porter  $\frac{1}{2}$  fr.): 1. Hercules bending his bow against Nessus, *Franc. Albani*; 2. Apollo in the quadriga, to which Truth raises herself, discovered by Time, *Domenichino* (spoiled by retouching); \*3. Armida with Rinaldo in the dragon-chariot, admirably coloured, by *Guercino*. The paintings not shown are by the *Cav. d' Arpino* and other masters. One wing of the palace (formerly *Boccapaduli*) was long the residence of Poussin, and still contains works by him, but is not now accessible.

Adjoining the piazza on the l. is the —

**Palazzo Mattei** (Pl. II, 17, 27), originally an aggregate of separate buildings which occupied the block between the *Via di S. Caterina de' Funari* and *Via Paganica*. Of these the handsomest is the present so-called palace (principal entrance, *Via di S. Caterina de' Funari* 32; side-entrance, No. 31), erected in 1616 by *Carlo Maderno*, and one of his finest productions. In the passages of the entrances, in the arcades, and along the sides of the court a great number of ancient reliefs are built into the walls. In the court are (r.) Mars with Rhea Silvia, and Apollo with the Muses; and (l.) the Calydonian hunt and Rape of Proserpine. In the portico, Sacrifice of Mithras, Apollo with the Muses, and a Bacchanalian procession, all from sarcophagi. The statues in the court and niches on the stairs, some of them much modernised, are of no great value. The stucco decorations of the ceiling on the staircases, are well executed. The palace also contains a picture-gallery, now greatly reduced in extent, and some frescoes of little importance.

Resuming our walk in the same direction, we observe on the l. the church of **S. Caterina de' Funari** (Pl. II, 17), erected in 1564 by *Giac. della Porta*, with a singular-looking tower, situated within the ancient *Circus Flaminius*. The interior contains a few unimportant pictures by *A. Caracci* (1st chapel on the r.), *Nanni*, *Venusti*, *Muziano*, and *Agresti*. The adjoining convent of Augustinian nuns contains a school for girls.

The street terminates in the *Via Delfini*, which to the l. leads to the *Via di Araceli* (p. 177), and to the r. to the PIAZZA DI CAMPITELLI, beyond the next corner. Here on the r. stands **S. Maria in Campitelli** (Pl. II, 17), erected by *Rinaldi* under Alexander VII.

for the more worthy reception of a miraculous image of the Virgin, to which the cessation of the plague in 1656 was ascribed. A smaller church of the same name, mentioned in the 13th cent., formerly stood on this site. The architecture of the interior, with its handsome projecting columns, has an imposing effect. Beneath the canopy over the high-altar is placed the miraculous Madonna. In the 2nd Chapel on the r., the Effusion of the Holy Ghost, by *Luca Giordano*; in the 1st Chapel on the l. two monuments resting on lions of rosso antico. In the r. transept the tomb of Cardinal Pacca by *Pettrich*. — Opposite the church is the *Pal. Pacca*.

The street in a straight direction from the piazza leads to the *Via Tor de' Specchi* at the foot of the Capitoline, that to the l. to the Piazza Araceli (p. 177), r. to Piazza Montanara (p. 175).

From the Piazza di S. Carlo a Catinari (p. 172) the Via del Pianto leads to the r. to the *Piazza Giudea*, or *di S. Maria del Pianto*, called after a small church of that name (bearing a Hebrew inscription which laments over the obduracy of the Jews). Adjoining this piazza on the r. is the PIAZZA CENCI, where on the l. in the corner, is situated the *Synagogue*, and on the r. the *Palazzo Cenci-Bolognetti* (Pl. II, 17). In this palace once resided the ill-fated Beatrice Cenci, who was executed for the murder of her father, a man of execrable character. Her portrait, which is of questionable authenticity, is preserved in the Pal. Barberini, and is a favourite subject for reproduction with the Roman artists.

The *Pescaria*, or fish-market, which presents a busy scene on Friday mornings, leads from the Piazza Giudea to the Colonnade of Octavia. Between the Pescaria and the Tiber lies the —

**Ghetto** (Pl. II, 17), the quarter allotted by Paul IV. to the Jews, who in ancient and mediæval times occupied a quarter in Trastevere, formerly closed by a gate. It consists of several streets parallel with the river, and connected by narrow lanes. The same pope compelled the Jews to wear yellow head-gear, and pay unusually heavy taxes; and among other oppressive exactions, they had to provide the prizes for the horse-races at the Carnival. The traveller may explore this quarter for the sake of observing the marked oriental type of its occupants, and the characteristic industry with which they seek to counteract the disadvantages of their social position. The *Via de' Fiumari*, the nearest to the river, leads to the *Ponte de' Quattro Capi* (see p. 281).

In the PIAZZA DELLA PESCARIA are situated the interesting remains of the **Colonnade of Octavia** (Pl. II, 17, 18), which was erected by Augustus on the site of a similar structure of Metellus (B. C. 149), and dedicated to his sister. Under Titus it was destroyed by a conflagration which raged in this quarter of the

city, but was restored by Sept. Severus and Caracalla in 203, as the inscription records. The colonnade enclosed an oblong space, within which stood temples of Jupiter Stator and Juno. Columns from this structure are frequently seen built into other edifices. The building was adorned with many admirable works of art which formed part of the Macedonian booty, and it was here that the Medici Venus was found. In 770 the church of *S. Angelo in Pescaria* was built on the ruins of the colonnade by Stephen III., but, having been frequently restored, it has entirely lost its mediæval character. In pursuance of a bull issued in 1584, the Jews were formerly compelled to hear sermons here on their Sabbath, in which the Old Testament was explained to them in accordance with the doctrines of the church.

Proceeding from the colonnade towards the Pescaria, we next reach the **Theatre of Marcellus** (Pl. II, 17, 5), which was begun by Cæsar, and completed B. C. 13 by Augustus, who named it after his nephew, the son of Octavia. The twelve arches still standing on the external wall of the space for the spectators are now occupied by smiths and other artizans as workshops. The lower storey, partly filled up, is in the Doric, the second in the Ionic style, above which, as in the case of the Colosseum, a third probably rose in the Corinthian order. It is said to have accommodated 20,000 spectators. The stage lay towards the Tiber. It has recently been proposed to purge the ruin of all unseemly adjuncts, and to form an open space around it. In the 11th cent. the theatre was used by *Pierleone* as a fortress. To his descendants succeeded the Savelli, whose palace (opposite the Ponte Quattro Capi) stands on a lofty mound of debris within the theatre. In 1712 the palace was purchased by the Orsini, and in 1816—23 the historian Niebuhr, when Prussian ambassador, resided here.

The external wall adjoins the small and busy PIAZZA MONTANARA, a frequent resort of the peasantry of the Campagna. To the l. a street leads to the Piazza Araceli (p. 177), and, to the r. the busy VIA DELLA BOCCA DELLA VERITÀ to the piazza of that name (p. 213). Immediately to the r. in the latter street, standing back, is the church of **S. Niccolò in Carcere**, recently restored, containing, on the external walls and in the interior, ancient columns which appear to have belonged to three different temples, including those of *Spes* and *Juno Sospita*. Visitors may descend and examine the foundations of these temples, which have been excavated (sacristan with light  $\frac{1}{2}$  fr.).

#### IV. Ancient Rome.

This part of the description embraces the southern portion of the city, beginning with the Capitol, and extending eastwards as far as the Lateran: i. e. the hills of the Capitoline, Palatine,

Aventine, Cælius, and the S. slope of the Esquiline. The imposing monuments and reminiscences of classical antiquity, more of which are daily being brought to light by the excavations, impart its characteristic aspect to this, the principal, but now almost deserted quarter of the Republican and Imperial city. A number of ancient churches, which are extremely interesting to students of Christian architecture, as well as the imposing collections of the Capitol and Lateran, also attract numerous visitors.

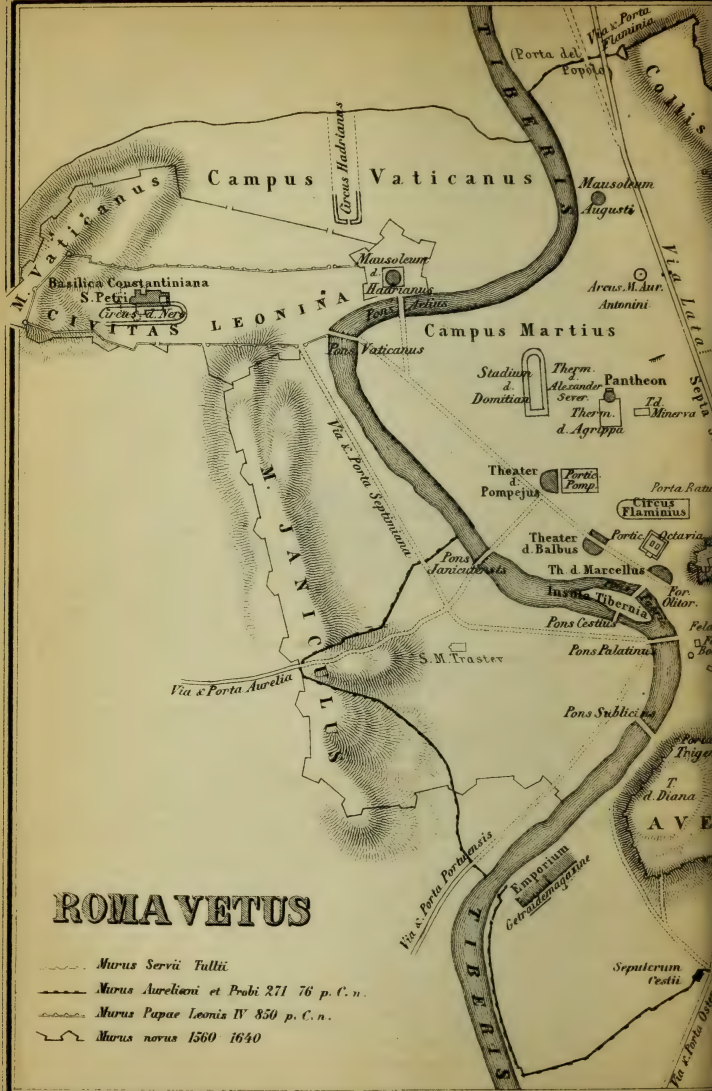
### The Capitol.

This is the smallest, but historically the most important of the hills of Rome. It was originally merely the S. spur of the Quirinal, from which it was separated by a slight depression, but this hollow was greatly enlarged in consequence of the building operations of Trajan. The Capitol consists of three distinct parts: (1) the N. W. summit with the church and monastery of Araceli (164 ft.); (2) the depression in the middle with the piazza of the Capitol (98 ft.); and (3) the S. E. point with the Pal. Caffarelli (156 ft.). It was on this piazza, the *Area Capitolina*, that Romulus is said to have founded his asylum; it was here that popular assemblies were afterwards held; and it was here, in the year B. C. 133, on the occasion of the suppression of the revolt of Tiberius Gracchus, that the blood of the citizens flowed for the first time in civil warfare. One of the peaks of the hill was occupied by the *Arx*, or citadel, with the temple of Juno Moneta, while the other was the site of the great *Temple of Jupiter*. Topographers differ as to which height was occupied by the citadel, Italian scholars placing it on the Araceli height, and the temple of Jupiter on the Caffarelli height, while the German authorities are inclined to invert this order. The evidence preponderates in favour of the former view; and even the superficial observer will perceive how unlikely it is that the chief shrine of the city should have been placed in a position where it would not have been visible from the Forum, as would have been the case if the German authorities be correct. The façade of the temple of Jupiter, looking towards the S., would then, according to the more probable view, correspond with the lateral wall of S. Maria Araceli. The temple was built by Tarquinius Superbus, the last of the kings, and consecrated B. C. 509, the first year of the Republic. It was 800 ft. in circumference, and possessed a triple colonnade and three cellæ, that of Jupiter being in the middle, and one for Juno and Minerva on each side. In the year B. C. 83, during the civil war, the temple was burned down, and the same fate overtook it in A. D. 69, on the occasion of the struggle between Vespasian and Vitellius. This most sacred shrine of ancient Rome was magnificently restored by Domitian, and was preserved down to the year 455, when it was plundered by the Vandals and robbed of its gilded bronze tiles. After that period there is no trace of it in history. The numerous shrines which once surrounded it have been consigned to the same fate, and the whole of the hill now bears the stamp of modern times.

For nearly 500 years after the time of Cassiodorus, the Goth, there is no mention of the Capitol in the annals of Rome. The hill was in the possession of the monastery of Araceli, and the name of Monte Caprino, or hill of goats, which was applied to the S. E. height, bears testimony to its desertion. The glorious traditions, however, which attached to this spot, gave rise to a renewal of its importance on the revival of a spirit of municipal independence at Rome. In the 11th century it again became the centre of the civic administration. The prefect of the city resided here; among the ruins of the venerable citadel the nobility and the citizens held their public assemblies; and in 1341 Petrarch was crowned as a poet in the great senate-hall here. The hill could originally be approached from the Forum only, the N. W. side being precipitous and inaccessible, but in 1348 the latter side was connected for the first time



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# ROMA VETUS

- ..... Murus Servii Tullii
- Murus Aureliani et Probi 271 76 p. C. n.
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with the new quarter of the city by the construction of the flight of steps of Araceli, which was almost the only public work executed at Rome during the exile of the papal court at Avignon. About 1389 Boniface IX. converted the palace of the senate into a kind of fortress, but its present form dates from the 16th century. Two new approaches from the city having been constructed in 1536, the Capitol has since formed a kind of termination of the modern part of the city in the direction of the ruins of ancient Rome.

From the PIAZZA ARACELI (Pl. II, 17) three approaches lead to the Capitoline Hill: on the left the lofty flight of 124 steps, constructed in 1348 (principal entrance generally closed, see below), to the church of *S. Maria in Araceli*, from which the piazza below derives its name. On the r. the *Via de' tre Pile*, recently converted by the removal of several houses into an easy and handsome approach, ascends to the *Pal. Caffarelli*, which was erected in the 16th cent. by Ascanio Caffarelli, a former page of Charles V., and is now the residence of the German ambassador. On the occasion of the above mentioned alteration of the street, remains of the Servian wall, which enclosed the hill on the side next the Campus Martius, were discovered (to the l., behind the railing, in ascending).

\**S. Maria in Araceli* (Pl. II, 20) is generally approached from the piazza of the Capitol by the stair to the l., at the back of the Capitoline museum, and then to the l. from the first landing. Over the door here is an ancient mosaic of the Madonna between two angels. The church probably occupies the site of the temple of Jupiter (p. 176), and is of very early origin, being mentioned in history in the 9th cent. as *S. Maria de Capitolio*. The present name, derived from a well-known legend (p. 178), has been in use since the 14th century. The Roman senate formerly enjoyed the patronage of the church, which since the time of Leo X. has given a title to a cardinal.

The façade is unfinished, having escaped modernisation owing to the timely remonstrances of the celebrated German artist Overbeck. The interior is disfigured by modern additions. The nave is supported by 22 ancient columns, most of them of granite, varying greatly in style and dimensions. The 3rd on the l. bears the inscription — *A cubiculo Augustorum*. The rich ceiling of the nave was executed to commemorate the victory of Lepanto in 1571.

**Interior.** By the wall of the principal ENTRANCE, to the l., is the tomb of the astronomer Lodovico Grato (1531), with a figure of Christ by *Andrea Sansovino*; on the r. the \*monument of Card. Lebreto (1465) with partially preserved painting. — **S. AISLE**, 1st Chapel: \*Frescoes from the life of St. Bernardino of Siena, by *Pinturicchio*, restored by *Camuccini*. Frescoes on the ceiling attributed to *Franc. da Città di Castello* and *L. Signorelli*. The 5th Chapel (of St. Matthew) contains good pictures by *Muziano*. — **N. AISLE**. In the 2nd Chapel a manger (presepe) is fitted up at Christmas, i. e. a gorgeous representation of the Nativity in life-size, with the richly decorated image of the Infant Christ (*il santo bambino*), which constitutes the principal ornament of the church. It is believed to protect those in

imminent danger, is frequently invoked and revered, and is sometimes conveyed to the houses of sick persons, on which occasions passers-by kneel on its approach. During the week after Christmas, from 3 to 4 o'clock daily, a number of children from 5 to 10 years of age address their petitions to the bambino. — TRANSEPT. On the r. and l., by the pillars of the nave, are two \*ambos from the old choir, by *Laurentius* and *Jacobus Cosmas*. The Chapel on the r. belongs to the *Savelli*; on the r. and l. (the latter originally an ancient sarcophagus) are monuments of the family, of the 13th cent. (of the parents and a brother of Honorius IV.). The N. transept contains a rectangular canopy, borne by eight columns of alabaster, called the *Cappella Santa*, or *di S. Elena*. Beneath the altar, which was destroyed during the French Revolution, but was restored in 1835, the remains of S. Helena are said to repose in an ancient sarcophagus of porphyry. The present altar also encloses an ancient altar, bearing the inscription — *Ara Primogeniti Dei*, which is said to have been erected by Augustus. According to a legend of the 12th cent., this was the spot where the Sibyl of Tibur appeared to the emperor, whom the senate proposed to elevate to the rank of a god, and revealed to him a vision of the Virgin and her Son. This was the origin of the name, 'Church of the altar of Heaven'. At the end of the N. transept is the monument of *Matthæus of Aquasparta* (d. 1302), the principal of the Franciscan order, mentioned by Dante. — CHOIR. To the l., the monument of *Giov. Batt. Savelli* (d. 1498). From 1512 down to 1565 the high-altar was adorned with the Madonna of Foligno by Raphael, ordered for this church, but now in the Vatican Gallery. The donor, *Sigismondo Conti da Foligno*, is interred in the choir. The present altar-piece is an ancient picture of the Madonna, attributed to *St. Luke*.

The adjacent *Monastery*, which is reached by the continuation of the side-stair from the piazza of the Capitol, has belonged to the *Frati Minori Osservanti di S. Francesco* since 1251, and was formerly the residence of the principal of the order, but part of it is now occupied by the military. From the passage beyond the second of the two handsome courts a broad staircase to the r. ascends to a chapel and corridor, both commanding magnificent \*views of Rome, particularly of the Quirinal, Esquiline, Cælius, Palatine, and Forum. The library, founded in 1732, is shown by special permission only.

The *Central Flight of Steps*, of asphalt, which forms the third of the three approaches to the Capitoline, and at the top of which a she-wolf is kept in a cage on the l. in reminiscence of the story of the foundation of Rome, leads to the \*\***Piazza del Campidoglio** (Pl. II, 20), or square of the Capitol. The design of the piazza is due to *Michael Angelo*, and its execution was begun in 1536 by Paul III. The palaces of the Conservatori and Senators were already in existence, but their façades were altered. At the foot of the steps (*Cordonnata*) are two handsome Egyptian Lions, and at the top the celebrated horse-taming groups of *Castor and Pollux*, which are said once to have adorned the theatre of Pompey. At the sides of the balustrade are the so-called *Trophies of Marius*, from the water-tower of that name of the Aqua Julia near S. Maria Maggiore (p. 149), and the statues of the Emp. Constantine and his son Constans from the Thermæ of Constantine on the Quirinal; on the r. the first ancient milestone of the Via Appia (on the l. a modern counterpart).

In the centre of the piazza stands the admirable bronze \**Equestrian Statue of Marcus Aurelius* (161—181), once gilded, and originally placed in the forum near the arch of Sept. Severus. In 1187 it was erected near the Lateran, and, as the inscription records, transferred hither in 1538. For its excellent state of preservation it has been indebted to the popular belief that it was a statue of Constantine, the first Christian emperor (see also p. 99).

Beyond this monument rises the **Palazzo del Senatore** (Pl. II, 20, 2) which was re-erected by Boniface IX. in 1389 on the site of the ancient Tabularium, and provided with its handsome flights of steps by *Michael Angelo*, under whose directions it is probable that the façade was constructed by *Giac. della Porta*. The river-gods which adorn it are those of the (r.) Tiber and (l.) Nile. In the centre a fountain, above which is a sitting statue of Rome. The palace contains a spacious hall for the meetings of the senate, the offices of the civic administration, an observatory, and dwelling-apartments. The campanile was erected by Gregory XIII. in 1572 to replace an older one, probably belonging, like the four corner-towers, one of which towards the forum, on the l., is still recognisable, to the edifice of Boniface. The roof of the campanile, which is embellished by a standing figure of Roma, commands a fine view. The great bell which it contains is used to announce the approach of the Carnival, and the death of a pope.

The two palaces at the sides were erected in the 17th cent. by *Giacomo del Duca*, with some deviations from the plans of Michael Angelo. On the r. is the **Palace of the Conservatori** (Pl. 1), i. e. the Town Hall, which now contains some important collections, and a fire-engine station on the ground-floor. On the opposite side is the **Capitoline Museum** (Pl. 12). The stairs with three-arched halls at the sides of these palaces were erected by *Vignola*; that to the l. by the museum leads to the church of S. Maria in Araceli and the contiguous Franciscan monastery; that to the r., on the opposite side, to *Monte Caprino*, where the Archæological Institution (p. 84) and the Protestant hospital are situated (*Casa Tarpeia*, p. 185). The Forum may be reached by descending on either side of the Senatorial Palace (see p. 188).

#### COLLECTIONS OF THE CAPITOL.

These are contained in the two side-palaces just mentioned.

The *Palace of the Conservatori* is open daily from 10 to 3 o'clock, gratis; but the *Sale dei Conservatori* cannot be visited without a permesso from the Sindaco, which may be obtained at the adjoining Tabularium (principal door in the street descending to the Forum; ascend to the 5th landing, turn to the l., and enter the 3rd door on the r.).

The *Capitoline Museum* is open daily from 10 to 3, on Sundays and Thursdays gratis, and on other days on payment of 50 ¢. for each person.

### A. \**Palace of the Conservatori.*

To the r. of the principal door is the entrance to the seven rooms of the *Protomoteca* (now occupied by municipal offices), founded by Pius VII., consisting of a collection of busts of celebrated Italians. In the 1st Room a few foreigners, among them N. Poussin, Raf. Mengs, Winckelmann, and Angelica Kauffmann. 2nd: musicians and statesmen. 3rd (large saloon): poets, scholars, artists. 4th: artists of the 14—16th cent. 5th: artists since the 17th cent. 6th: modern poets and scholars. 7th: monument of Canova.

**Court.** The principal door enters the Court, where on the r. by the door is a statue of Caesar, on the l. Augustus. By the r. wall of the court: hand and limbs of a colossal figure in marble, l. colossal head in marble, high-relief of a province on the pedestal. Adjacent is the cinerary urn of Agrippina, wife of Germanicus, which in the middle-ages was employed as a measure for corn; inscription: *Ossa Agrippinae M. Agrippae f. divi Augusti neptis uxoris Germanici Caesaris Matris C. Caesaris Aug. Germanici principis*. In the centre of the colonnade opposite the entrance: statue of Roma; at the sides statues of barbarians in grey marble. Left, in the corner, colossal bronze head, r. \*horse torn by a lion. By the entrance-wall farther on, to the l., statue of a Bacchante; opposite the stair, a modern columna rostrata with the genuine fragment of an inscription composed in honour of C. Duilius, the victor at Mylae, B. C. 260, and renewed under Tiberius. In niches on the landing of the staircase, l. Ceres, r. Urania (inaccurately restored). Here in the small court, built into the wall, are four \*reliefs from a triumphal arch of M. Aurelius, found near S. Martina in the Forum: r. sacrifice in front of the Capitoline temple; on the long wall, entry of the emperor, passing the temple of Jupiter Tonans, pardon of conquered enemies, and his reception by Roma at the triumphal gate. By the wall to the l., on the floor, is a Mithras relief, found in the Borgo S. Agata in 1862. In the passage above, two reliefs from the triumphal arch of M. Aurelius (in the Corso near Pal. Fiano), which was removed under Alex. VII. in 1653; l. apotheosis of Faustina, r. sacrifice in front of her temple (still standing).

**Museo Etrusco.** This museum, which is entered by a door to the l. at the end of the corridor, is an interesting collection of vases, terracottas, bronzes, anticaglias, etc., from Etruria and Latium, presented to the city by A. Castellani in 1866.

**Sale dei Conservatori.** These apartments, entered from the Etruscan museum, are only shown by permesso (see above).

I. Room: Scenes from the 1st and 2nd Punic wars, mural paintings by *Sodoma*. The cabinets contain the standard Roman weights and measures. A small adjacent chapel on the r. contains a \*Madonna, an altarpiece, probably by *Pinturicchio*.

II.: Formerly the senate-hall. The paintings on the frieze, representing scenes from the life of Scipio Africanus, are supposed to be by *Ann. Caracci*. The tapestry on the walls was worked at S. Michele.

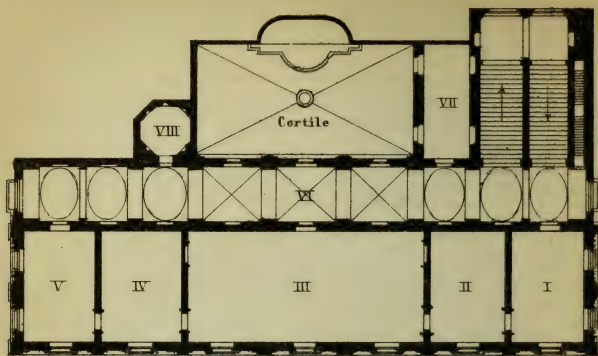
III.: Several small antiques. Entrance-wall: head of Medusa by *Bernini*. Wall of egress: jug in bronze, shaped like a female head; two ducks.

IV.: Fragments of the \**Fasti Consulares*, or lists of the Roman consuls, found in the 16th cent. (smaller fragments in 1818 and 1872) near the temple of the Dioscuri, into the walls of which they were once probably built. By the walls statues of Socrates, Sappho (?), Alcibiades (?), and Diogenes (?), with modern inscriptions. On the column in the centre, Hadrian.

V.: Scenes from the Cimbrian war. Entrance-wall: on the l. a bust of Michael Angelo, said to be by himself; on the r. an expressive

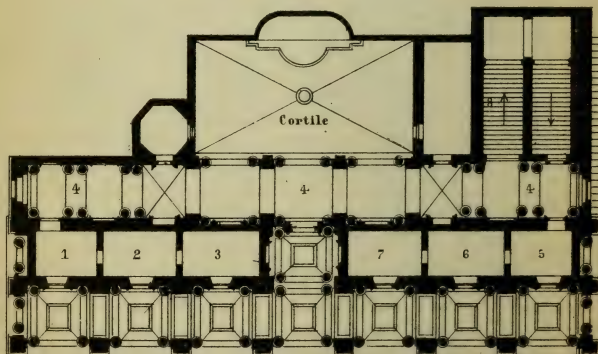


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PRIMO PIANO .

MUSEO CAPITOLINO .



PIANTERRENO .

\*bronze head, supposed to be that of L. Junius Brutus, who expelled the kings and became first consul; the eyes new.

VI.: Paintings by *Laureti* on the right. Statues of the generals Marcantonio Colonna (wall of egress), (l.) Alexander Farnese, (r.) Rospigliosi, Aldobrandini, and Barberini.

VII.: Large saloon with frescoes by the *Cavaliere d'Arpino*, representing the combat of the Horatii and Curiatii, and other incidents from the period of the kings. Entrance-wall: bronze statue of Innocent X. by *Algardi*. By the l. wall: Marble statue of Urban VIII. by *Bernini*. Wall of egress: Marble statue of Leo X. by *Giacomo del Duca*.

Returning through the Museo Etrusco to the corridor, we next enter two rooms, which were restored in 1870, containing lists of modern Roman magistrates. We then traverse a passage, and a court, in which, to the l., is a door with the inscription *Galleria Comunale*, leading to the—

**Picture Gallery**, founded by Benedict XIV. (open daily, 10—3, gratis). We ascend a stair which leads straight to the first room. Catalogues provided.

I. Room. Right wall: 2. *Guido Reni*, Redeemed spirit (unfinished); 6. *Romanelli*, St. Cecilia; 8. *Caracci*, Landscape with M. Magdalene; 9. *Albano*, M. Magdalene; 13. *Guercino*, John the Baptist; 14. *N. Poussin*, Flora (copy of the picture in the Louvre); 16. *Guido Reni*, M. Magdalene; 20. *Domenichino*, Cumæan Sibyl. Narrow wall: 26. *Tintoretto*, M. Magdalene; 27. *Fra Bartolommeo*, Presentation in the Temple; 30. *Garofalo*, Holy Family; 34. *Guercino*, Persian Sibyl. Left window-wall: 41. *Poussin*, Orpheus; 42. *Palma Vecchio* (?), Good Samaritan; 44. *Gaud. Ferrari*, Madonna; 49. *Domenichino*, Landscape with St. Sebastian; 50. *S. Botticelli* (?), Madonna and saints; 54. *Garofalo*, Coronation of St. Catharine; 61. \**Guido Reni*, Portrait of himself; 70. *P. Veronese*, Madonna and saints (a copy). Entrance-wall: 76. *Polid. Caravaggio*, Apollo; 78. *Fr. Francia*, 1513, Madonna and saints; 80. *Velasquez*, Portrait; 87. *Giov. Bellini*, St. Augustine; \*89. *Rubens*, Romulus and Remus.—II. Room. Right: 98. *Mantegna*, Holy Family; \*100. *Van Dyck*, Two portraits; 104. *Mazzolino*, Adoration of the Shepherds; 105. *Titian*, Portrait; \*106. *Van Dyck*, Two portraits; \*116. *Guido Reni*, St. Sebastian; 117. *Guercino*, Cleopatra and Octavian; \*119. *Lod. Caracci*, St. Sebastian; \*132. *Giov. Bellini*, Portrait; \*134. perhaps by *Marco Venusti*, Portrait of Michael Angelo; 128. *Caravaggio*, Fortune-telling gipsy; 136. *Giov. Bellini* (?), Petrarch; 137. *Domenichino*, Landscape; 139. *Giov. Bellini* (?), St. Bernhard. Short-wall: 142. *Albano*, Nativity of the Virgin; \*143. *Guercino*, S. Petronella raised from her tomb and shown to her bridegroom; 145. *Giorgione* (?), Holy Family. Left wall: 157. *G. Romano*, Judith; 164. *Garofalo*, Madonna; 180. *Titian*, Christ and the adulteress; 186. *Carpi*, Holy Family; 199. *Cola della Matrice*, Death and Assumption of the Virgin. Entrance-wall: *Paolo Veronese*, Virgin and angels; \*224. *Paolo Veronese*, Rape of Europa.

### B. \*\*Capitoline Museum.

(Comp. Plan.)

This museum was founded by Innocent X., and extended by Clement XII., Benedict XIV., Clement XIII., and Pius VI. The works carried off by the French were restored with few exceptions to Pius VII. The collection is much less extensive than that of the Vatican, but is rich in admirable works. The catalogue, published in 1843, is now out of print.

#### Ground Floor.

COURT (Cortile). Above the fountain in the centre is the \**Marforio* (supposed to be derived from 'Forum Martis'), a colossal river-god holding a shell, representing probably the Rhine or Danube, erected in the middle ages in the Via di Marforio opposite the Carcer Mamertinus, where it was employed as a vehicle for the sarcastic answers to the interrogatories of Pasquino (see p. 167). To the l. of the Marforio is a sitting statue of

*Terra Mater* in a miniature temple, with an inscription, found in 1872 in the cemetery near S. Lorenzo. At the sides two Satyrs from the Forum of Trajan, and several sarcophagi and busts.

CORRIDOR (Pl. 4), to the l. of the entrance: 3. Colossal Minerva; 4. Leg of Hercules with the Hydra, belonging to No. 32; 6. Sarcophagus with Bacchanalian representation. — On the l., at the end, is the entrance to the —

L. I. ROOM OF THE BRONZES (Pl. 1). In the centre a horse of admirable workmanship, unfortunately mutilated, excavated in 1849 in the Vicolo delle Palme in Trastevere. By the entrance-wall: bronze implements, a foot with shoe, tripod, measures, balance, etc. Wall of egress: 13. Triple Hecate; 14. Vase found near Porto d'Anzio, presented by King Mithridates to a gymnasium. Long wall: \*15. Boy employed in sacrifices (Camillus); 16. Remains of a bull, found at the same time as the horse.

L. II. ROOM (Pl. 2). In the centre a large sarcophagus from Vicovaro: on the lid a recumbent group of a man with a scroll and a woman with a lute; on the front the hunt of Meleager; l. end, a lion hunt; r. end, bringing home the spoils. 1. Ephesian Diana. On the walls inscriptions.

L. III. ROOM (Pl. 3). In the centre: tomb-cippus of A. Sulpicius Maximus, a boy of 11½ years of age, who according to the inscription worked himself to death after having gained the prize over 52 competitors for extemporising in Greek verses. Some of the latter are placed on each side of the statuette of the youthful poet. It was found in 1870 near the Porta Salara (p. 132). Then inscriptions; two sarcophagi: 4. with representations of the Calydonian, and 8. another hunt.

We return to the CORRIDOR (Pl. 4). At the end to the l.: 9. Province in high-relief. Farther on, to the l., several mediocre female draped statues. — To the r. of the principal entrance: r. 20. Diana; 21. Young Hercules; 22. Luna; 26. Mercury; l. 25. Cyclopean Polyphemus with one of his victims (improperly restored); l. 28. Hadrian as a priest; r. 29. Sarcophagus with the Calydonian hunt; r. 30. Jupiter; r. 31. Colossal Mars (legs modern); 32. Hercules with the Hydra. — Adjacent, to the r., is the entrance to three rooms containing inscriptions and several interesting sarcophagi.

R. I. ROOM (Pl. 5). 1. Ara, which stood in the market-place of Albano till 1743, with archaic representation of the exploits of Hercules. Also a few insignificant busts.

R. II. ROOM (Pl. 6). \*4. Sarcophagus with battle between the Romans and Gauls; the commander of the latter commits suicide (perhaps Anerostus, defeated B. C. 225 near Pisa); l. 14. Cippus of T. Statilius Aper, with a wild boar (aper) at his feet.

R. III. ROOM (Pl. 7). Large \*sarcophagus (formerly supposed to be that of Alex. Severus and his mother Mammaea), with scenes from the life of Achilles: Achilles among the daughters of Lycomedes, l. farewell of Deidamia, r. arming of Achilles; on the back, Priam begging for the body of Hector (found with the Portland Vase of the British Museum near Porta Maggiore). Left of the door: 14. sitting statue of Pluto. By the r. wall, 4. ancient mosaic: Hercules attired as a woman, spinning; Cupids chaining a lion. — We now return to the hall.

#### *First Floor.*

STAIRCASE (Pl. 8). Into the walls are built the fragments of the marble *Plan of Rome*, an important topographic relic, executed under Sept. Severus, found in the 16th cent. in SS. Cosma e Damiano (p. 195). Portions of the pieces found have been lost, but supplemented from the extant drawings (these parts are indicated by asterisks). On the landing of the stair are two female statues, groundlessly designated as Pudicitia and Juno Lanuvina. — On reaching the top, we first enter the —

I. Room of the *Dying Gladiator*, containing the finest statues in the museum. In the centre: 1. \*\**Dying Gladiator*, representing a mortally wounded Gaul; a Greek work of the Pergamenian school, found in the Gardens of Sallust together with the group of barbarians now in the Villa Ludovisi (p. 131). This is a work of profound interest and unrivalled excellence. The right arm is a restoration by Michael Angelo. The visitor



will readily recal the exquisite lines by Byron: Childe Harold, Canto IV., 140. — 2. (r. of the door) Apollo with lyre. Right wall: 3. Faustina, traces of gilding on the head; \*4. Head of Dionysus, erroneously taken for a woman's (Ariadne's); 5. Amazon; 6. Alex. the Great; 7. Demeter. Wall opposite the entrance: 9. Head of M. Jun. Brutus, the 'tu quoque Brute' of Cæsar; 10. Priestess of Isis; 11. Flora from the villa of Hadrian. Left wall: \*13. Antinous from Hadrian's villa; \*15. Satyr of Praxiteles, the best of the extant copies; 16. Girl protecting a dove; instead of the modern snake, there was probably a dog, or some other animal in the original. Entrance-wall: 17. Zeno, found in 1701 in a villa of Antoninus Pius at Civitâ Lavinia.

**II. Stanza del Fauno.** On the walls reliefs, inscriptions, etc., among them the *Lex Regia* of Vespasian (black tablet on the entrance-wall), whence Cola di Rienzi 'the last of the Tribunes' once demonstrated to the people the might and liberty of ancient Rome. In the centre, 1. *Satyr (Fauno)* in rosso antico, raising a bunch of grapes to his mouth, from Hadrian's villa, placed on a remarkable altar, dedicated to Serapis. Window-wall: 5. Colossal head of Bacchus, on a circular ara with rostrum, and the inscription *ara tranquillitatis*, found together with the Ara Ventorum (No. 6) and the Ara Neptuni (No. 2) at Porto d'Anzio, where they were employed by sailors for offering sacrifices. Wall of egress: 8. Head of Mercury (?); 11. Sarcophagus with relief of Luna and Endymion; \*10. Head of Juno Sospita; 13. Boy with mask of Silenus. Right wall: 15. Small Minerva; 17. Mars. Entrance-wall: 20. Bust of Hercules; 21. Boy struggling with a goose, copy of a statue by Boethus, excavated near the Lateran in 1741; \*26. Sarcophagus with battle of Amazons, on the corner 23. Head of Ariadne crowned with ivy.

**III. Large Saloon.** In the centre the so-called \**Capitoline Wolf*, with Romulus and Remus, in the early Etruscan style, being perhaps the one which was erected by the aediles Cneius and Quintus Ogulnius, B. C. 296. An injury on the r. hind leg is said to have been occasioned by the lightning, by which, according to Cicero, the group was struck during the consulship of Manlius and Cotta, B. C. 65. The twins are modern. 1. Jupiter, in nero antico, or black marble, found at Porto d'Anzio, on an altar adorned with Mercury, Apollo, and Diana, in the archaic style. 2. and 4. \*Two Centaurs in bigio morato, by *Aristeas* and *Papias*, found in Hadrian's villa in 1736; 3. Colossal statue of the youthful Hercules, found on the Aventine; it stands on a beautiful altar of Jupiter, embellished with representations of his birth, education, etc.; 5. *Æsculapius*, in nero antico, on an altar representing a sacrifice; \*Boy extracting a thorn from his foot. Window-wall: 6. Portrait-statue restored as Hygeia; 8. Apollo with lyre; 9. M. Aurelius; 10. Amazon; 11. Mars and Venus, found near Ostia; 13. Athene. Wall of egress: 14. Satyr; 15. Apollo; 16. Minerva; 17. Colossal bust of Trajan with civic crown. Right wall: 21. Hadrian as Mars, found near Ceprano; 24. Gilded statue of Hercules, found in the Forum Boarium. The two columns adjoining the niche were found near the tomb of Cæcilia Metella. 25. Amazon; 26. Apollo; 27. Mercury; 28. Old nurse, probably from a group of the Children of Niobe: 30. Ceres (?). Entrance-wall: 31. Colossal bust of Anton. Pius; 33. Hunter with a hare; 34. Harpocrates, god of silence, from Hadrian's villa.

**IV. Room of the Philosophers.** On the wall valuable \**Reliefs*, five from the frieze of a temple of Neptune; over the entrance-door, death of Meleager; sacrificial implements; on the wall of the egress, an archaic Bacchanalian relief by Callimachus, etc. In the centre the sitting consular \*statue of M. Claudius Marcellus (?), conqueror of Syracuse, B. C. 212, from the Giustiniani collection, formerly in the Museo Chiaramonti. Also 93 \*busts of celebrated characters of antiquity, to some of which arbitrary names are affixed. 1. Virgil (?); 4, \*5, 6. Socrates; 9. Aristides the orator; 10. Seneca (?); 13. Lysias (?); 16. Marcus Agrippa; 19. Theophrastus; 20. Marcus Aurelius; 21. Diogenes the Cynic; 22. Sophocles (not Archimedes); 23. Thales; 24. Asclepiades; 25. Theon; 27. Pythagoras; 28. Alexander the Gr. (?); 30. Aristophanes (?); 31. Demosthenes; 33, 34. Sophocles; 35. Al-

cibiades (? certainly not Persius); 37. Hippocrates; 38. Aratus (?); 39, 40. Democritus of Abdera; 41, 42, 43. Euripides; 44, 45, \*46. Homer; 47. Epimenides; 48. Cn. Domitius Corbulo, general under Claudius and Nero; \*49. Scipio Africanus, recognisable by the wound on his head which he received when a youth at the battle of Ticinus, whilst saving his father's life; 52. Cato the Censor; 54. Minerva; 55. Cleopatra (?); \*59. Arminius, erroneously named Cecrops; 60. Thucydides (?); 61. Æschines; 62. Metrodorus; 64. Epicurus; 63. Epicurus and Metrodorus; 68, 69. Masinissa; 70. Antisthenes; 72, 73. Julian the Apostate; 75. Cicero; 76. Terence, according to others C. Asinius Pollio; \*82. Æschylus (?). The names of the busts by the window-wall are unknown.

**V. Room of the Busts of the Emperors.** Opposite the entrance: \*Bronze seat with footstool, with inlaid work, presented by Aug. Castellani. Reliefs by the entrance-wall: over the door, J. Mercury, Hercules, Graces, Nymphs carrying off Hylas; H. \*Endymion asleep, beside him the watchful dog; F. \*Perseus liberates Andromeda (these two belong to the eight reliefs in the Pal. Spada, p. 170). E. (above the door of egress): sarcophagus-relief, Muses (a cast, original in the Louvre). Then more reliefs; B. triumph of the youthful Bacchus, A. circus games, Bacchanalia, D. Calydonian hunt (this last modern). The collection of the emperors' busts is one of the most complete in existence; the names are for the most part verified by coins. In the centre: \*Sitting female statue, believed to be Agrippina, daughter of M. Agrippa, wife of Germanicus and mother of Caligula. The numbering of the busts commences in the upper row, 1. of the entrance-door. 1. Julius Cæsar; 2. Augustus; 3. Marcellus, nephew of the latter (?); 4, 5. Tiberius; 6. Drusus the elder; 7. Drusus, son of Tiberius; 8. Antonia, wife of the elder Drusus, mother of Germanicus and Claudius; 9. Germanicus; 10. Agrippina, his wife; \*11. Caligula, in basalt; 12. Claudius, son of Drusus; 13. Messalina, fifth wife of Claudius; 14. Agrippina the younger, daughter of Germanicus, mother of Nero; 15. Nero; 17. Poppæa, Nero's second wife; 18. Galba; 19. Otho; 20. Vitellius (?); 21. Vespasian; 22. Titus; 23. Julia, his daughter; 24. Domitian; 26. Nerva (modern?); 27. Trajan; 28. Plotina, his wife; 29. Martiana, his sister; 30. Matidia, their daughter; 31, 32. Hadrian; 33. Sabina, his wife; 34. Ælius Cæsar, his adopted son; 35. Antoninus Pius; 36. Faustina the elder, his wife; 37. M. Aurelius as a boy; 38. M. Aurelius, more advanced in life; 39. Faustina the younger, daughter of Antoninus, wife of Aurelius; 41. Lucius Verus; 43. Commodus; 45. Pertinax; 50, 51. Septim. Severus; 53. Caracalla; 57. Heliogabalus; 60. Alex. Severus; \*62. Maximin; 64. Gordian Afr.; 65. Gordian; 76. Gallienus; 80. Diocletian (?); 82. Julian the Apostate. — We next enter the —

**VI. Corridor.** At the l. end: No. 76. a beautiful marble vase on archaic \*puteal with the 12 gods: Jupiter, Juno, Minerva, Hercules, Apollo, Diana, Mars, Venus, Vesta, Mercury, Neptune, and Vulcan. Then, the back of the visitor being turned to the window: 1. \*73. Head of Silenus; 1. 72. Trajan; 1. \*71. Pallas, found at Velletri, exactly corresponding to the statue (No. 114) in the Braccio Nuovo of the Vatican; 1. 70. M. Aurelius, as a boy; r. \*69. Bust of Caligula; 1. 66. Augustus; 1. 64. Jupiter, on a cippus with relief: Claudia Quinta drawing a boat containing the image of the Magna Mater up the Tiber; r. 61. Venus; r. 56. Female draped statue. (The door opposite leads to the Venus-room.) Left 55. Head of Apollo; r. 54. Antinous; 1. 53. Psyche; r. \*48. Sarcophagus with representation of the birth and education of Bacchus; r. 44. Selene; 1. 43. Head of Ariadne. Here and in the following compartments, on the r., are im-mured the inscriptions from the columbarium of Livia (found in 1726 near the church of Domine Quo Vadis). Right: 40. Child of Niobe; 1. 39. and r. 38. Venus; 1. 37. Marble vessel with Bacchanalian scenes; r. 36. Copy of the discus-thrower of Myron (Pal. Massimi alle Colonne, p. 166), incorrectly restored as a warrior; 1. 33. Flute-playing Satyr; r. 32. Muse; 1. 29. Octagonal cinerary urn with Cupids in the attitudes of celebrated statues; r. 28. Sarcophagus with the rape of Proserpine; r. 26. The child Hercules with the snakes; 1. 22. Archaic relief, a lute-player (?); 1. 20. Old

woman intoxicated; r. 16. Sitting draped statue. Opposite the entrance to the Room of the Doves: l. \*13. Cupid bending his bow (after Lysippus); r. 12. Flute-playing Satyr; l. 9. Recumbent lion; r. 5. Silenus; r. 3. Septim. Severus; l. 2. Faustina; l. 1. M. Aurelius.

**VII. Room of the Doves**, so called from the \*mosaic on the r. wall: *Doves on a fountain-basin*, found in Hadrian's Villa near Tibur, copy of a celebrated work by *Sosus* of Pergamum, mentioned by Pliny. Beneath, a sarcophagus: Prometheus forming man, whom Minerva inspires with life, in a style showing the transition to the Christian period of art. Immediately to the r. of the entrance, Pedestal of a candelabrum, with Jupiter, Spes, and Hercules, found in the Baths of Diocletian in 1871. Farther on, by the r. wall, a mosaic with several masks. Under them: \*69. Sarcophagus with Selene and Endymion. The busts 45, 46, 47, 48, 49, 51, on the narrow wall, are particularly good. On an altar in front of these: Young Hercules with the lion's skin, club, and quiver, and the apples of the Hesperides in his left hand. This was found in 1872 along with the Terra Mater, mentioned at p. 182. (No. 34 is a similar, but inferior statuette.) Adjacent, on a column to the l., a colossal marble foot, the Tyrrhenian sandal of which is adorned with a pleasing composition of Tritons, Cupids, and dolphins, found in the Via Appia, in front of S. Cesareo, in 1872. By the l. wall, in the 2nd window, 25. the *Ilian Tablet*, a small relief in palombino, a soft kind of marble, with the destruction of Troy and flight of Æneas in the centre, and many other representations from the legends of the Trojan war, explained by Greek inscriptions, probably designed for purposes of instruction, found near Bovillæ.

**VIII. Room of Venus**. Adjoining the gallery is the Venus Room, which contains the \*\**Capitoline Venus*, found in excellent preservation built into in a house of the Suburra, unquestionably the workmanship of a Greek chisel, supposed to be a copy of the Aphrodite of Cnidus by *Praxiteles*. Left, Leda with the swan, a mediocre work; r. \*Cupid and Psyche, found on the Aventine.

On the S. E. height, to the r. (ascent, p. 179), in the garden of the Protestant hospital, or *Casa Tarpeia* as it is generally called (custodian, Monte Caprino 130) is shown the *Rupe Tarpeia*, or Tarpeian Rock. If this be the veritable rock from which the condemned used to be thrown by the ancient Romans, its height and abruptness must have been greatly diminished since that period; but as the precise situation of the rock from which malefactors were hurled is still involved in some doubt, a visit to this spot may well be omitted. Ancient substructions of solid stone, which were discovered in the garden of the Pal. Caffarelli (p. 177) in 1866, probably belonged to the temple of Juno Moneta.

Of the buildings which covered the Capitol in ancient times the only relics still extant are the imposing ruins on which the Senatorial Palace has been erected (entrance by the gate at the r. end, visitors ring at the first door; or the custodian must be enquired for in the upper storey). This edifice was the \***Tabularium**, erected, B. C. 78, by the consul Q. Lutatius Catulus for the reception of the state archives, and resting on the massive substructions which surround the hill. It consisted of a five-fold series of vaults, the last of which opened towards the Forum in the form of a colonnade with half-columns in the Doric style, which are still visible. The vaults were used in the middle ages as a public salt maga-

zine, and the stones have been much corroded by the action of the salt. From this point there is a beautiful \*view of the Forum, the form and situation of which are distinctly traced. The custodian points out an ancient stair which descended hence to the Forum, where, to the l. of the temple of Vespasian, the archway where it issued is observed. A few architectural fragments from the neighbouring temples and other buildings are preserved here.

### The Forum Romanum.

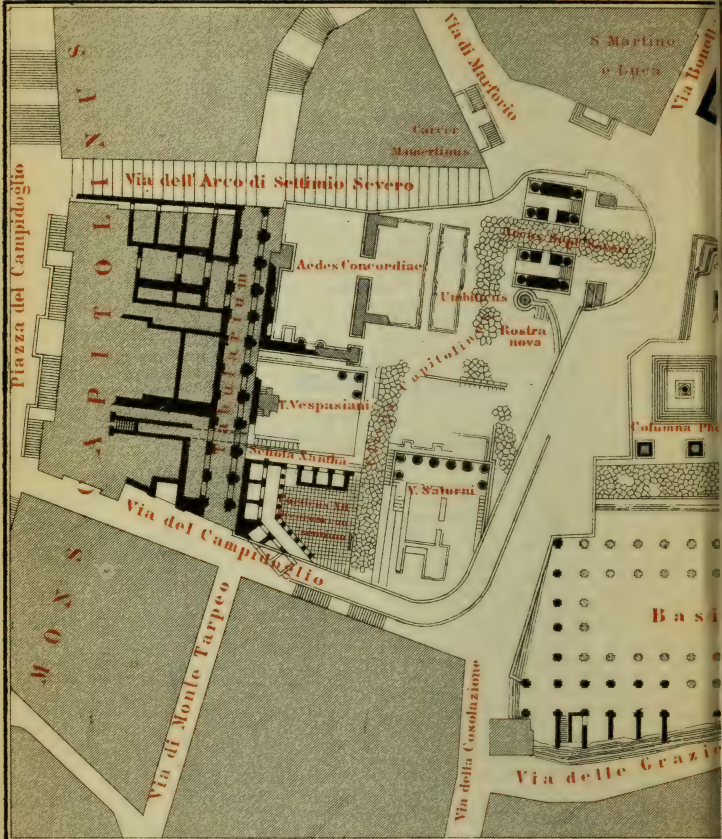
(Comp. Sketch-Plan.)

In the most ancient times the Capitol and Palatine were separated by a deep and marshy valley. The pavement by the column of Phocas still lies 38 ft. only above the level of the sea, and 22 ft. above the level of the Tiber, but 13 ft. lower than the height of an ordinary inundation. In consequence of the lowness of this valley, it was, as may well be supposed, a difficult and tedious task to raise the level and drain the marsh. For this purpose Tarquinius Priscus, the fifth of the kings, is said to have constructed the *Cloaca Maxima*, which still renders good service (p. 213), and several *canalicolae*, or tributary drains which fell into the main channel, have recently been discovered. Tradition makes this hollow the scene of the conflict of the Romans under Romulus against the Sabines under Titus Tatius after the rape of the Sabine women. After the hostile tribes were amalgamated into a single state, they chose the Forum as its centre, and it was here that some of the greatest scenes from the history of the Roman Republic were enacted. On the N. side (S. Adriano) lay the *Curia Hostilia*, or council-hall, which is said to have been erected by King Tullus Hostilius; while on the S. side, at the foot of the Palatine (S. Maria Liberatrice), rose the *Temple of Vesta*, with its eternal fire, and the *Regia*, or dwelling of the Pontifex Maximus, the president of the Roman hierarchy. The *Comitium*, or open space in the centre, was the place where popular assemblies were wont to be held. The Forum was bounded by streets, the most important of which was the *Via Sacra* ascending to the Capitol. In the Forum and its environs building operations and various changes have been taking place at intervals of upwards of two thousand years, and it is therefore not to be wondered at that a number of topographical questions regarding it are still unsolved, and that the imagination of scholars has indulged in the most extravagant flights with regard to this spot more than any other in Rome. It is, however, ascertained that the Forum extended from the foot of the Capitol, sloping downwards towards the E., although it has sometimes been erroneously supposed that it extended from N. to S. The *Basilica Julia* marks the S. boundary of the *Republican Forum*, but the E. boundary has not yet been discovered. Along the sides of the Forum were ranged the *tabernae veteres* and *novae*, or shops, which were originally occupied by butchers and other craftsmen, and afterwards by money-changers and goldsmiths. In the course of time a number of temples, public buildings, and monuments were erected here. Of those still extant the most ancient is the *Carcer Mamertinus* (p. 193), or well-house, situated on the slope of the Capitol, the foundation of which reaches back to the period of the kings. Soon after the temple of the Capitoline Jupiter (p. 176), were founded the *Temples of Saturn* (B. C. 491) and *Castor* (484). The *Temple of Concord* (366) commemorates the termination of the protracted struggle between the patricians and the plebeians. At the period of the Samnite War, which resulted in the extension of Rome's supremacy over the whole of Italy, we are informed that the Forum underwent many embellishments. At length, however, as it was only 150 yds. in length, its area became too confined for the important and multifarious business transacted within its precincts; for it was not used for political and commercial purposes only, but for the celebration of the funerals of the nobility. for the gladiator combats which were introduced about the year 264, and on other public



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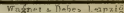
# FORUM



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occasions. The first expedient for gaining space was the erection of basilicas, or quadrangular courts surrounded by colonnades, adjoining the Forum, with a view to draw off a portion of the traffic. In 184 Cato erected the *Basilica Porcia* on the N. side; in 179 followed the *Basilica Aemilia*, and in 169 the *Basilica Sempronia*. The task was prosecuted with the utmost energy by Caesar, who extended the Forum by the addition of the *Forum Julium* (pp. 200, 202), and appears to have projected a cutting through the hill which connected the Capitol with the Quirinal in order to facilitate communication with the new quarter which was rapidly springing up in the Campus Martius. He also restored the Curia Hostilia, and erected the spacious *Basilica Julia* on the S. side of the Forum. Augustus proceeded to carry out the plans of his uncle, and to that emperor is chiefly due the arrangement of the Forum which the present excavations are bringing to light. All the edifices of the Republic were restored by him and his successors, whose energetic building operations extended over the first four centuries of the Christian era. They thus endeavoured, as it would appear, to compensate their subjects by external magnificence for the loss of liberty they had sustained. Five new fora, constructed between the time of Caesar and that of Trajan, adjoined each other on the N. side of the old Forum, thus connecting the central point of the original city with the palatial buildings of the Campus Martius. By these new fora the Forum of the Republic would have been well nigh eclipsed, but for the glorious traditions connected with it, to commemorate which it was profusely adorned with gilded bronzes and rare marbles, with columns, triumphal arches, statues, and works of art, while its history was recorded by innumerable inscriptions.

These ancient buildings were restored for the last time in the reign of king Theodoric, in the first half of the 6th century, and the last new monument erected in the Forum was the *Column of Phocas*, dating from 608, but the rudeness of the architecture distinctly betrays the degraded taste of the period. As early indeed as the first half of the 6th cent. had begun the war of extermination waged by the Middle Ages against paganism. Ancient temples were transformed into churches, such as those of S. Giuseppe, S. Luca, S. Adriano, S. Lorenzo, SS. Cosma e Damiano, S. Francesca, and S. Maria Liberatrice. These were afterwards frequently altered and restored, while others of the same class, like a church of SS. Sergio e Bacco in the temple of Concord and another at the S. E. corner of the Basilica Julia, have entirely disappeared. Interspersed with these churches were the towers and castles of the Roman nobility, erected among the ruins of the ancient buildings in the style best adapted for the prosecution of their perpetual feuds. In most cases, the dimensions of the monuments of antiquity, were far too vast to admit of their being used for mediæval purposes, but another mode of utilising these immense masses of building materials readily suggested itself. Throughout a thousand years the edifices of ancient Rome were employed as quarries, from which churches and secular buildings alike derived their columns, their blocks of solid stone, and, what was of a still more destructive tendency, their supplies of lime also from the burning of marble. The fact that in the Basilica Julia alone there have been discovered lime-kilns and stone-masons' yards at three different places will convey an idea of the vast quantity of marble, bearing valuable inscriptions and artistic enrichments, which must have been destroyed in this way; and it need hardly be observed that the bronzes of antiquity were still more eagerly appropriated in an age when metal of every kind was scarce. This accounts for the miserably small number of statues and inscriptions which modern excavations have yielded. After the systematic destruction of the Forum, its remains were gradually buried beneath the rubbish and debris of some four centuries, so that the ancient pavement is at places 40 ft. below the present level of the ground. Down to the 8th cent. the ancient level was unaltered. In the 11th and 12th centuries the Forum was thickly covered with towers and fortress walls, which closed up the old streets, and when these were demolished about the year 1221, the ground appears for the

first time to have been covered with an accumulation of rubbish. New deposits were afterwards made when the new buildings on the neighbouring heights were in course of erection. This was particularly the case in 1536, when Paul III. constructed a triumphal street from the Porta S. Sebastiano through the arches of Constantine and Titus, around the N. side of the Capitol (on which occasion the new approaches to the latter were formed, p. 176). He caused 200 houses which stood between the arches of Titus and Severus to be demolished, and he constructed on their site the piazza as it stood until recently. The large buildings erected by Sixtus V. probably also contributed to the raising of the level of the ground.

In the middle ages, and down to the present day, the Forum was popularly known as the *Campo Vaccino*. Its desolate area was covered with the teams of buffaloes and oxen of the peasantry, and smiths and carpenters established their workshops around it, while a few isolated columns, protruding from the rubbish, alone formed a reminiscence of its departed glory. Thus it remained until the 19th century. As early as 1519 Raphael had indeed formed a plan for restoring the ancient city, and especially the Forum, by means of extensive excavations: and during his lifetime, and subsequently, particularly in 1546—47, the work was begun in the neighbourhood of the temple of Castor and Faustina. The object in view, however, being merely the discovery of monuments and works of art, the excavations were soon filled up again, and in the 17th and 18th centuries were entirely discontinued. At length, during the present century, the plan was revived by the modern spirit of investigation. In 1803 the arch of Severus, in 1813 the column of Phocas, and in 1816—19 the Clivus Capitolinus with its temples, were disinterred under the superintendence of *Carlo Fea*, while the French during their occupation of Rome appear to have directed their attention to more productive localities. In 1835, and during the republic in 1848, part of the Basilica Julia was excavated by *Canina*, but from that year down to 1871 the work was discontinued. From 1871 to 1874 the Italian government resumed the excavations with considerable, but latterly decreasing energy. By these last operations the Basilica, the temples of Castor and Cæsar, and a great part of the Comitium and the neighbouring streets have been brought to light, and an admirable clue to the arrangements of the whole locality has thus been obtained. A cutting is now being made through the carriage-road towards the temple of Faustina in order finally to ascertain the E. boundary of the Forum. The excavations are presided over by Sign. *Pietro Rosa*, but the wisdom of his proceedings has of late been frequently called in question, and in particular it is thought that he has too freely, and often quite unnecessarily restored the ancient monuments which he has discovered. Serious obstacles are also presented to the work by the growing requirements of modern business. It is hoped, however, that the undertaking, which was planned and begun when the Renaissance was at its zenith and has since been so frequently resumed, will ere long be finally and satisfactorily completed, and that the most memorable spot in the history of Europe will at length be fully brought to light and purged of the unseemly accumulations of the rubbish heaped upon it by the neglect of centuries.

*Admission.* The excavations are shown gratuitously on Sundays and Thursdays, public holidays excepted, from 9 a. m. till sunset, but in June, July, and August from 6. 30 to 10. 30 a. m. and from 3 p. m. till sunset. The entrance is at the back of the temple of Castor. The following description is in the order of the buildings as they present themselves to the visitor approaching them from the Capitol.

Descending from the piazza of the Capitol to the r., past the Senatorial Palace (comp. p. 179), we enjoy from the lower end another good \*survey of the Forum. The excavated portions are divided by the modern street into two halves. The smaller to the l. below contains among other relics the temple of Saturn,

to which the eight unfluted columns belong, the three columns of the temple of Vespasian, the arch of Septimius Severus, and immediately below in the corner the colonnade of the twelve gods. The second division comprises the column of Phocas, the three columns of the temple of Castor, the great Basilica, the Comitium with its enclosure of brickwork, and the bare walls of the temple of Cæsar. Beyond these, to the l., is the temple of Faustina now converted into a church, then the huge arches of the basilica of Constantine, the Colosseum, the arch of Titus, and to the r. the ruins and gardens of the Palatine.

Here, on the S. W. slope of the hill (*Clivus Capitolinus*), anciently descended the *Sacra Via*, the basalt pavement of which is visible below.

The first building facing us, of which eight granite columns are still standing on a basement 16 ft. in height, is the **\*Temple of Saturn**, originally consecrated by the consuls Sempronius and Minucius, B. C. 491, and restored by Munatius Plancus about 44 B. C., where from the earliest times the *Aerarium Publicum*, or government treasury, was established.

The inscription, *Senatus populusque Romanus incendio consumptum restituit*, refers to a later restoration, undertaken hastily and without taste, the columns being of unequal thickness and placed at irregular intervals. Of the lofty flight of steps by which the portico was approached there are now but scanty traces. The back is concealed by the street. In the 15th cent., according to Poggio's statement, the ruin was in much better preservation.

Below the temple of Saturn, but concealed by the modern road, once rose the *Triumphal Arch* erected in A. D. 16 to the emperor Tiberius, to commemorate the defeat of the Germanic tribes and the recovery of the Roman insignia which had been lost at the battle of the Teutoburgian Forest. Fragments of the arch and inscriptions still lie scattered about.

Below the Tabularium, of the upper gallery of which one arch only now stands, and in the angle formed with it by the street, lies the *Schola Xantha* with the **Colonnade of the Twelve Gods** (*deorum consentium*), whose images Vettius Agorius Prætextatus, the præfectus urbi, and one of the principal champions of expiring paganism, erected here in A. D. 367.

The structure was destined for the use of scribes and notaries. The name *Schola Xantha* is derived from a certain Fabius Xanthus by whom it was once restored. In 1858 the ruin was much modernised.

To the r. of this the Tabularium is adjoined by the *Ruin of the Three Columns*, or **\*Temple of Vespasian**, erected under Domitian, and restored by Septimius Severus.

The inscription ran thus: '*Divo Vespasiano Augusto Senatus populusque romanus imperator Caesar Severus et Antoninus Pii Felices Augusti restituerunt.*' Of this a part of the last word only is preserved. The columns and entablature bear testimony to the excellence of the workmanship. The temple has six columns in front, which were 49 ft. in height, and 4½ ft. in diameter at the base. An egress of the Tabularium (p. 186) through the posterior wall of the cella has evidently been built up.

Farther on, to the r., and with its back to the Tabularium, is the **Temple of Concordia**, founded in B. C. 366 by M. Furius Camillus, and rebuilt on a larger scale by Tiberius, B. C. 7. It was dedicated to Concord to commemorate the termination of the protracted struggle between the patricians and plebeians.

The smaller projecting rectangle of the raised substructure was the temple itself, while the larger edifice behind, projecting on both sides of the temple (but concealed on one side by the ascent to Araceli), was the *Senate-Hall*, the threshold of which is still distinguishable. On the ruins of this temple was erected the church of SS. Sergio and Bacco, which was taken down in the 16th century.

In front of the temple of Concordia, and above the Via Sacra (clivus Capitolinus), rises the **\*Triumphal Arch of Septimius Severus**, 75 ft. in height, 82 ft. in breadth, with three passages. It was erected in honour of that emperor and his sons Caracalla and Geta in A. D. 203, to commemorate his victories over the Parthians, Arabians, and Adiabeni, and was surmounted by a brazen chariot with six horses, on which stood Severus, crowned by Victory. Caracalla afterwards erased the name of his brother Geta, whom he had murdered. The letters were, as was usual with inscriptions of this kind, originally inlaid with metal.

Above the arch are figures of Victory; at the sides, crowded scenes from the wars of the emperor. Side next the Forum, l., Raising of the siege of Nisibis in the Parthian war; r., Treaty with Armenia, Siege of Atræ. Side next the Capitol: r., Siege and capture of Babylon; l., Conquest of Ctesiphon and Seleucia). On the bases of the half-columns, Captive barbarians. All these figures are in the degraded style of the sculpture of that period. In the middle ages the arch was temporarily converted by the ruling powers into a kind of castle, and was deeply imbedded in rubbish, but disinterred by Pius VII. in 1803.

The arched wall by the arch of Severus is the remains of the **Rostra**, or orator's tribune, a name derived from the iron prows of the war-ships of Antium with which the tribune was adorned after the capture of that town in B. C. 338. At the end of it was the *Umbilicus urbis Romæ*, or ideal centre of the city and empire, the remains of which are recognisable. At the other end, below the street, are a few traces of the *Miliareum Aureum*, or central milestone of the roads radiating from Rome, erected by Augustus in B. C. 28. It is, however, doubtful whether these names are correctly applied to these remains.

From this part of the excavations, passages lead under the modern street to the second division, which embraces the excavations made in 1848 and in 1871—73.

The visitor should first notice the direction of the streets, in order to obtain an idea of the topography of the ancient forum. On the S. side, between the brick pedestals and the basilica, there descends from the temple of Saturn a street to which another corresponded on the N. side, where the excavations have not yet been begun. At the lowest part of the ground, where it begins to slope upwards towards the Velia and Palatine, the longitudinal street is intersected by a cross-street coming from the Tiber, which separates the Basilica from the temple of Castor, and must also have intersected the northern longitudinal street near the temple of Cæsar. This was the busy *Vicus Tuscus*,



which led from the Forum to the Velabrum and to the cattle-market by the river (p. 212). A second parallel transverse street, also coming from the river, ran between the temple of Saturn and the basilica, and was called the *Vicus Jugarius*. Thus was formed the *Centre of the Forum*, an oblong rectangle, bounded by four streets, from which it is distinguished by being paved with slabs of travertine instead of blocks of basalt, and being a little raised above the streets and approached by steps. This in all probability was the *Comitium*, or space set apart for public assemblies and other important business. On the S. side of this rectangle, at equal distances, are placed seven square pedestals of brick, which were once covered with marble, and were probably connected by means of railings or chains for the purpose of separating the comitium from the street. On the E. side of the quadrangle, opposite the temple of Cæsar, rises an early mediæval structure which seems to have belonged to a castle. In the comitium, on the W. side, rises the —

\* **Column of Phocas**, 54 ft. in height, which was erected in 608 in honour of the tyrant Phocas of the Eastern Empire, by the exarch Smaragdus, having been taken by him from some older building for the purpose. It was formerly crowned with a gilded statue of Phocas. For a long period this column formed the distinctive mark of the Forum — ‘the nameless column with a buried base’ (Byron) — but it was at length disinterred in 1813 at the cost of the Duchess of Devonshire.

To the r. of the column of Phocas are two *Reliefs*, built into the walls of a mediæval tower. They were discovered in 1872 and left undisturbed. They are of topographical value as they bear reference to the different localities of the Forum.

The Rostra which recur in both reliefs, the ‘*figus ruminalis*’, or fig-tree under which the she-wolf is said to have reposed, and the statue of Marsyas enable us to identify the scene of action as the republican Forum. The *first* relief (next to the Capitol) alludes to Trajan’s ‘*alimenta*’, or institution for poor children: on the r. is the emperor, in front of him is Italy, holding a child by the hand (destroyed) and another in her arms to which Trajan hands a ‘*tessera*’, or ticket; on the l. is a magistrate with his lictors, proclaiming his edict from the rostra. The *second* relief represents the remission of the arrears of succession-duty, the records of which are being set on fire in Trajan’s presence. On the inner sides are a wild boar, a ram, and a bull, the victims which were sacrificed at the solemn public celebration of the *Suovetaurilia*.

The fourth of the brick pedestals is pierced by a mediæval drain. The main arm of the *Cloaca Maxima* (p. 213), which was discovered in 1872, runs past the E. end of the comitium, and under the Basilica.

The \* **Basilica Julia** was founded by Cæsar with a view to enlarge the Forum, and inaugurated in B. C. 46, after the battle of Thapsus, but before its completion. Augustus extended it, but did not witness its completion, as it was destroyed by a fire. The building was again twice injured by fire towards the end of

the 3rd century. It was restored several times, the last being in A. D. 377. The building is mentioned in history for the last time in the 7th cent., and was probably destroyed in the 8th. After several partial excavations, it was entirely extricated in 1874, when remains of a mediæval church, limekilns, and human bones at no great depth were discovered. This spot had formerly been the burial-place of the adjoining hospital della Consolazione.

The *Ground Plan* of the basilica is a rectangle, about 111 yds. long and 53 yds. wide. A flight of six, and at places nine, steps ascended to the basilica from the street. Along the four sides were double aisles which enclosed a *Central Space*, about 90 yds. by 17 yds., paved with variegated African and Phrygian marble, and separated from the aisles by iron railings. The greater part of the pavement has been restored, a few fragments of the original only having been preserved. The valuable material of which the pavement was composed renders it probable that this space was covered with a roof. The sittings of the tribunal of the Centumviri, in four different sections, took place here. The *Aisles* were paved with white marble, on which are still seen a number of circles, and occasionally writing, scratched on the surface by visitors. These were used by them in playing a game resembling draughts, to which the ancient Romans were as devoted as the modern. The aisles were separated by a triple row of *Columns*, sixteen on each side, and ten at each end, constructed of brick and encrusted with travertine. On the side next the street the pillars were adorned with Doric half-columns built against them. Ten only of the ancient pillars, up to a height of about 16 ft., are now preserved at the S.W. corner of the building. All the other trunks of pillars which are seen here have recently been reconstructed, partly with the original materials. The pillars supported arches, which have also been restored, but their original spring is still clearly distinguishable. The building had an upper storey to which the stairs still traceable on the S. side ascended. On this side the basilica was adjoined by older buildings, constructed of tuffstone, which seem to have been 'tabernæ', or shops, but have not yet been thoroughly excavated or explored.

To the E. of the Basilica, and separated from it by the street, is the \***Temple of Castor and Pollux**, dedicated to the twin gods out of gratitude for the assistance they were supposed to have rendered to the Romans at the battle of Lake Regillus in B. C. 496, in which the Latini were defeated, and inaugurated in 484. It was afterwards rebuilt by Tiberius and re-consecrated in A. D. 6. This was one of the most famous temples of the Republic, and was frequently used for the meetings of the senate.

The basement of the cella rises to a height of 22 ft., and was approached by a flight of 18 steps, with two lateral flights, of which that on the E. side only is preserved. The building was mainly constructed of concrete, which was faced with blocks of tufa, and around these were placed the blocks of travertine which supported the enclosing colonnade. These blocks, however, as well as the steps on the W. side, have entirely disappeared (although the impression made by them on the concrete is still visible), and the width of the building has thus been diminished by about one half. On the E. side stands a fragment of the *Stylobate*, with three columns of Parian marble, which are among the finest of the kind still extant (height 46 ft., diameter 5 ft.). The Corinthian capitals and the architrave are both in a very superior style of workmanship. The temple had eight columns in front and probably thirteen on each side. The length, however, has not been precisely ascertained, the posterior part being still covered by the modern street. Remains of the mosaic

pavement of the *Cella* are still to be seen, lying about 3 ft. below the level of the portico and the surrounding colonnade. This peculiarity was probably occasioned by the alterations made by Tiberius.

Towards the E. of the temple of Castor are remains of the pavement of an ancient street, with fragments of ancient and mediæval buildings, the purpose of which cannot yet be ascertained. A ring here, provided with a runlet, is supposed to be a remnant of the *Puteal Libonis*, or the enclosure of a spot which had been struck by lightning. Copious springs arise in this locality, with which the drainage descending from the Palatine unites.

On the E. side of the Forum, with its front towards the Capitol, is situated the **Temple of Cæsar**, to which Cæsar, in addition to the other alterations made by him, transferred the tribune of the orators. This was now named the *Rostra Julia*, and from it, on the occasion of the funeral of the murdered dictator on the 19th or 20th March, B. C. 44, Mark Antony pronounced the celebrated oration which wrought so powerfully on the passions of the excited populace. A funeral pyre was hastily improvised, and the unparalleled honour accorded to the illustrious dead of being burned in view of the most sacred shrines of the city. A column with the inscription 'parenti patriæ' was afterwards erected here to commemorate the event. At a later period Augustus erected this temple in honour of 'Divus Julius', his deified uncle and adoptive father, and dedicated it to him in B. C. 29, after the battle of Actium. At the same time he adorned the Rostra with the prows of the captured Egyptian vessels.

The foundation of the substructions of the temple, consisting of concrete, were discovered in 1872, but their covering of solid stone has been removed. In front of the temple there are the remains of a platform, still partly paved with slabs of stone, which is believed to have been the rostra of imperial Rome. Its present form appears to have resulted from subsequent alterations.

We now turn back from the excavated parts of the forum. To the l. of the steps ascending to Araceli, at the entrance to the Via di Marforio, we observe the small church of *S. Giuseppe de' Falegnami*. Below it (entrance adjoining the steps,  $\frac{1}{2}$  fr.) is the **Carcer Mamertinus**, one of the most ancient structures in Rome. It was originally built over a well, named *Tullianum*, and thence traditionally attributed to Servius Tullius, and it was afterwards used as a prison.

It consists of two chambers, one below the other, of very ancient construction. The upper is an irregular quadrilateral, which was probably once adjoined by other similar chambers. An inscription on the front records that the building was restored in B. C. 22. The lower chamber, which was originally only accessible through a hole in the ceiling, is 19 ft. long, 10 ft. wide, and  $6\frac{1}{2}$  ft. high. The vaulting is formed by the gradual projection of the side walls until they meet. It contains a spring, which, according to the legend, S. Peter, who was imprisoned here under Nero, miraculously caused to flow in order to baptise his jailors. The

building has therefore been named *S. Pietro in Carcere* since the 15th century. In this dungeon perished Jugurtha after having been deprived of food for six days, Vercingetorix, and other conquered enemies. Sallust, in recording the execution of Catiline's confederates, describes the prison thus: — 'Est in carcere locus, quod Tullianum appellatur, circiter duodecim pedes humi depressus. Eum miniunt undique parietes atque insuper camera lapideis fornicibus vincta; sed incultu tenebris odore fœda atque terribilis ejus facies est.'

Nearly opposite stands the church of **SS. Luca e Martina**, erected on the site of an ancient building. It consists of an upper and lower church; the latter being of very ancient origin, and the former erected in the 17th cent. by *Pietro da Cortona*. Passing it, the Via Bonella leads to the Academy of S. Luca (p. 201) and the Forum of Augustus (p. 202). Farther on is the church of **S. Adriano**, with its unadorned façade, uninteresting like the last-mentioned, and also occupying the site of an ancient edifice, probably the *Curia Hostilia*, which was subsequently re-erected under the name of *Curia Julia* by Caesar and Augustus, and was used as an assembly-hall by the senate. The church was erected by Honorius I. in the 7th cent. and afterwards restored.

We now continue to skirt the l. side of the Forum, where humble workshops now occupy the site of superb palaces and temples. Of the \***Temple of Faustina**, within which the church of *S. Lorenzo in Miranda* has been erected, the portico (with ten columns, six of which form the façade) and part of the cella are still standing. It was dedicated by Antoninus in 141 to his wife, the elder Faustina, and re-dedicated to that emperor himself after his death. The first line of the inscription, *Divo Antonino et divae Faustinae ex S. C.*, was then added.

The portico, excavated in 1807 and 1810, lies 16 ft. above the ancient pavement, and is approached by 21 steps. In front of it once stood the *Arcus Fabianus*, erected in honour of Fabius Maximus, the conqueror of the Allobrogi, in A. D. 123. The columns are composed of cipolline, or marble of Eubœa, and are 46 ft. in height. The cella is of peperine, the marble incrustation of which has entirely disappeared. The date of the foundation of the church is unknown, and the earliest record of it dates from 1430. The façade was erected in 1602.

### The Velia.

#### *The Colosseum. Baths of Titus.*

A hill, named the *Velia* in ancient times, connects the Palatine and Esquiline, its highest point being marked by the Arch of Titus (97 ft.). How far the Forum, the lowest part of which was at the end of the Vicus Tuscus (p. 190), extended up this hill, is a point which the result of future excavations must determine. The Via Sacra is flanked by an uninterrupted series of public monuments. The following description therefore forms a continuation of that of the ruins already mentioned.

Beyond the temple of Faustina, and separated from it by a street, is —



\***SS. Cosma e Damiano** (Pl. II, 20, 5), erected by Felix IV. (526—30), having been incorporated with an ancient circular temple, to the portico of which the two columns of cipollino half projecting from the ground to the r. of the church, in front of the Oratorium della Via Crucis, probably belonged. The temple was erected by the Emp. Maxentius to his son Romulus, and is sometimes erroneously called a temple of the Penates. The level of the pavement was so much raised by Urban VIII. in 1633, that an upper and a lower church were formed. The entrance, with the columns of porphyry and bronze doors, is ancient.

INTERIOR. The church is entered by the rotunda. On the arch of the choir and in the tribune are interesting "mosaics of the 6th cent., the period of the founder, perhaps the most beautiful of their kind at Rome, but freely restored about 1660 (best light towards evening). Those on the arch, originally destined for a larger arch, but cut at the sides and bottom to suit their present position, represent the Lamb with the Book and seven seals, according to Revelations iv.; adjoining these the seven candlesticks, four angels, and two of the symbols (angel and eagle) of the Evangelists. The arms with wreaths, below, belong to groups of the 24 elders. In the tribune: Christ, to whom the saints Cosmas and Damianus are conducted by Peter and Paul; on the l. side St. Felix with the church, on the r. St. Theodorus. Beneath, Christ as the Lamb, towards whom the twelve lambs (apostles) turn.

The LOWER CHURCH (entrance to the l. in the tribune; sacristan  $\frac{1}{2}$  fr.) is unattractive. It contains the tomb of SS. Cosmas, Damianus, and Felix, an ancient altar, remains of an ancient pavement, and somewhat lower a spring, said to have been called forth by St. Felix. Near it a niche with remains of paintings of the 10th century.

At the back of this church were found the remains of an ancient plan of Rome (p. 182), other fragments of which were discovered in 1867—68. The ancient wall to which the plan was affixed belonged to *Vespasian's Temple of Peace*.

We next reach the three colossal arches of the \***Basilica of Constantine** (Pl. II, 20, 23), erected by Maxentius, but afterwards altered by his conqueror Constantine. The entrance originally faced the Colosseum, but afterwards the Via Sacra. It was a basilica of three halls, with vaulting of vast span, which has served as a model to modern architects, as, for example, in the construction of the vaulting of St. Peter's, which is of equal width.

The *Ground Plan* is in the form of a rectangle, about 100 yds. in length, and 88 yds. in width. The principal apse, opposite the entrance from the Colosseum, now forms part of a granary. After the opening of the second entrance on the side next the Palatine, a second apse was added. The tunnel vaulting of the S. aisle has been preserved; width 66 ft., depth 54 ft. height 78 ft. The span of the nave was about 80 ft.; its height 112 ft., and its width 66 ft. In front of the central pillars stood eight huge columns of white marble of the Corinthian order, the only one of which now extant has been placed in front of S. Maria Maggiore (p. 145).

The traveller should not omit to ascend to the summit of the ruin in order to enjoy the magnificent \*\**Panorama* of ancient Rome which it commands. We follow the street between the Temple of Faustina and S. Cosma e Damiano to the end, traverse a lane to the r., and proceed

by the Via del Tempio della Pace to the l. into the Via del Coliseo. At the corner here, immediately to the r., is No. 61, an institution for poor girls (visitors ring; 1 fr.), from the garden of which we ascend a stair. A window adjoining the stair affords the best view of the Colosseum, to the l. of which are the Thermæ of Titus on the Esquiline; to the r. the circular S. Stefano; nearer, S. Giovanni e Paolo with the new dome, both on the Cælius. Beyond the Colosseum the Alban, and to the l. the Sabine Mts. To the S. the Palatine with the ruins of the imperial palaces and two monasteries, and the opposite bank of the Tiber with the Villa Pamfili. Towards the W. the Capitol; to the r. of it, between the domes of two churches, Trajan's column is visible; above the latter Monte Mario; farther to the r. the Torre di Nerone and the Quirinal. Towards the N. the church of S. Pietro in Vincoli with its magnificent palm, and S. Maria Maggiore, recognised by its two domes and Romanesque tower, both on the Esquiline.

Adjoining the basilica of Constantine, and partly occupying the site of a temple of Venus and Roma (p. 197), is the church of —

**S. Francesca Romana** (Pl. II, 23), or *S. Maria Nuova*, standing on the site of an older church of Nicholas I. founded about 860, re-erected after a fire by Honorius III. about 1216, and modernised by *Carlo Lombardo* in 1615. Festival, 9th March.

**Interior.** On the r., 2nd Chapel: (r.) monument of Card. Vulcani (d. 1322) and that of the papal commandant and general Antonio Rido (d. 1475). 3rd Chapel: Miracles of St. Benedict, altar-piece by *Subleyras*. In the TRIBUNE mosaics of the 12th cent. (lately restored): in the centre Madonna, l. SS. John and James, r. Peter and Andrew. Over the high-altar an ancient Madonna, traditionally attributed to St. Luke, which is said alone to have escaped destruction in the conflagration. To the r. of the apse: monument of Gregory XI., who transferred the papal residence from Avignon to Rome (d. 1378), with relief by *Olivieri*. Here on the r., immured in the wall, are two stones on which Peter and Paul are said to have knelt when they prayed for the punishment of Simon Magus. In the Confessio a group of the saints with an angel, by *Meli*. Under the tribune (closed, but the sacristan escorts visitors with a light, if desired) is the tomb of the saint, and over the altar a marble relief by *Bernini*. — **SACRISTY.** On the l. wall a Madonna with four saints, by *Sinibaldo*, a pupil of Perugino, 1524. The sacristan now shows a Court behind the church, with the well-preserved western \*apse of the Temple of Venus and Roma (fee ½ fr.).

On the summit of the Velia, by the Palatine, rises the \***Triumphal Arch of Titus**, erected to commemorate the defeat of the Jews (A. D. 70), and dedicated to him under his successor Domitian in 81, as the inscription on the side next the Colosseum records: — *Senatus populusque Romanus divo Tito divi Vespasiani filio Vespasiano Augusto*. The arch is embellished with fine reliefs.

**Outside:** On the same side as the inscription, is a representation of a sacrificial procession on the frieze. **Inside:** Titus crowned by Victory in a quadriga driven by Roma; opposite, the triumphal procession with the captive Jews, table with the show-bread, and candlestick with seven branches. — In the middle ages the arch was used as a fortress by the Frangipani, crowned with pinnacles, and strengthened by new walls. When these were removed in 1822 under Pius VII., the arch lost its support, and had to be reconstructed, as the inscription on the other side informs us. The central part, composed of marble, is therefore alone ancient, while the restored parts are of travertine.

The street now descends, passing various ruins, to the Colosseum. On the l. is the double apse of the **Temple of Venus and Roma**, or *Templum Urbis* (Pl. II, 20), erected by Hadrian from a plan by himself in 135, and restored after a fire by Maxentius in 307. This was one of the most superb temples in Rome. The gilded bronze tiles were removed to St. Peter's by Honorius I. in 626.

There were evidently two temples under the same roof, with entrances from the sides next the Colosseum and next the Capitol, and with adjacent cellæ, so that there was a niche on each side of the central wall for the image of a god. One half is built into the monastery of S. Francesca Romana (p. 196), while the other towards the Colosseum is open. The vestibules of the cellæ had each four columns in front. Around this ran a first colonnade of ten columns at the ends, and twenty at the sides (length 120 yds., width 58 yds.). This colonnade was enclosed by a second, consisting of about 200 columns, 180 yds. long, and 110 yds. wide, and projecting as far as the street, where it was supported by massive substructions. To this colonnade belonged the granite shafts scattered about here. The cellæ were encrusted with the rarest marbles.

Descending hence to the Colosseum, we observe the remains of an extensive square *Basis* of masonry to the l. below. Here once stood the gilded bronze *Colossal Statue of Nero*, as god of the sun, surrounded with rays, and about 117 ft. in height, executed by Zenodorus by order of the emperor himself, to grace the golden palace which he erected with lavish splendour after the burning of Rome in A. D. 64. The palace fell to decay soon after the emperor's death (in 68), and the statue was removed thence by Hadrian to this pedestal. In the space occupied by an artificial lake in the gardens of Nero, Vespasian founded the *Amphitheatrum Flavium*, which was completed by Titus in the year 80, and since the 8th cent. has generally been named, after the colossal statue of Nero, the —

**\*Colosseum** (Pl. II, 24), Ital. *Il Coliseo*, the largest theatre, and one of the most imposing structures in the world. On its completion it was inaugurated by gladiatorial combats, continued during 100 days, in which 5000 wild animals were killed, and naval contests represented. 87,000 spectators could be accommodated within its walls.

Having been injured by a fire in the reign of Macrinus, it was restored by Alexander Severus. In 248 the Emp. Philip here celebrated the 1000th anniversary of the foundation of Rome with magnificent games. In 405 gladiator-combats were abolished by Honorius as inconsistent with the spirit of Christianity, but wild-beast fights continued down to the time of Theodoric the Great. In the middle ages the Colosseum was employed by the Roman barons, especially the Frangipani, as a stronghold. In 1312 the Annibaldi were compelled to surrender it to the Emperor Henry VII., who presented it to the Roman senate and people. In 1332 the Roman nobility again introduced bull-fights. After this period, however, the destruction of the Colosseum began, and the stupendous pile began to be regarded as a kind of quarry. In the 15th cent. Paul II. here procured the materials for the construction of the Pal. di S. Marco (di Venezia), Card. Riario for the Cancelleria, and Paul III. (1534—49) for the Palazzo Farnese.

Sixtus V. proposed to establish a cloth-manufactory here, and Clement XI. actually used the building as a salt-magazine. Benedict XIV. (1740—58) was the first to protect the edifice from farther demolition by consecrating the interior to the Passion of Christ, on account of the frequency with which the blood of martyrs had flowed there, and erecting small chapels within it, where sermons are still preached on Fridays by a Capuchin. The following popes, particularly Pius VII. and Leo XII., have averted the imminent danger of the fall of the ruins by the erection of huge buttresses. The stairs in the interior were restored by Pius IX.

The Colosseum is constructed of blocks of travertine, originally held together by iron cramps, and tufa and bricks have also been used in the interior. The numerous holes hewn in the stone were made in the middle ages, for the purpose of extracting the then very valuable iron. According to the most trustworthy statistics the external circumference of the elliptical structure measures 576 yds., or nearly one-third of a mile, the long diameter 205 yds., the shorter 170 yds., the arena 93 yds. by 58 yds., and the height 156 ft. Above the arena rise the tiers of seats, intersected by steps and passages, most of which are now in ruins and only partially accessible.

On the EXTERIOR the still preserved N. E. portion, on the side next the Esquiline, consists of four storeys, the three first being formed by arcades, the pillars of which are adorned with half-columns of the Doric, Ionic, and Corinthian order in the 1st, 2nd, and 3rd storeys respectively. A wall with windows between Corinthian pilasters forms the 4th storey. Statues were placed in the arcades of the 2nd and 3rd storeys, as appears from the representations on ancient coins. At the ends of the diameters are the four triple PRINCIPAL ENTRANCES, those next to the Esquiline and Cælius being destined for the emperor, the others for the solemn procession before the commencement of the games, and the introduction of the animals and machinery. On the side next the Esquiline are seen traces of the stucco-decorations, which were restored under Pius VII., and were once used as models by Giovanni da Udine, the pupil of Raphael. The arcades of the lowest storey served as entrances for the spectators, and were furnished with numbers up to LXXX. (Nos. XXIII. to LIV. still exist), in order to indicate the stairs to the different seats. Below, on the exterior, are two rows of arcades, and then a massive substructure for the seats. Every fourth arch contains a stair.

Part of the TIERS OF SEATS is still distinguishable, the foremost of which, called the Podium, was destined for the emperor, the senators, and the Vestal Virgins. The emperor occupied a raised seat here, called the Pulvinar, and the others had seats of honour. Above the Podium rose three other classes of seats, the first of which was allotted to the knights. The humbler spectators occupied the last division, in a colonnade, on the roof of which were stationed sailors of the imperial fleet for the purpose of stretching sail-cloth over the whole amphitheatre to exclude the burning rays of the sun. Apertures are still seen in the external coping, with corbels below them, for the support of the masts to which the necessary ropes were attached. — Under the ARENA were chambers and dens for the wild beasts, and an apparatus by means of which it could be laid under water; but it has been necessary to fill up all these, the level of the ground having been so low as to endanger the ruins.

Although one-third only of the gigantic structure remains, the ruins are still stupendously impressive. An architect of the previous century estimated the value of the materials still extant at  $1\frac{1}{2}$  million scudi, which according to the present value of money would be equivalent to at least half a million pounds sterling.



The Colosseum has ever been a symbol of the greatness of Rome, and gave rise in the 8th cent. to a prophetic saying of the pilgrims of that age: —

‘While stands the Colosseum, Rome shall stand,  
When falls the Colosseum, Rome shall fall,  
And when Rome falls, with it shall fall the World!’

Those who desire to explore the ruins are recommended to ascend to the upper storeys (the custodian is to be found at the entrance next to the Palatine; fee  $1\frac{1}{2}$  fr.). We ascend a steep wooden stair of 56 steps to the first storey. Of the three arcades here we select the inner, as it affords a survey of the interior. Over the entrance towards the Palatine a modern stair of 48 steps ascends to the 2nd, and then to the 1. direct to a projection in the 3rd storey. The \*view from the restored balustrade to the r. in the 4th storey, to which another flight of 55 steps ascends, is still more extensive. It embraces the Cælius with S. Stefano Rotondo and S. Giovanni e Paolo; farther off, the Aventine with S. Balbina, in the background S. Paolo fuori le Mura; nearer, to the r., the Pyramid of Cestius; to the r. the Palatine, to which the arches of the Aqua Claudia approach.

The Colosseum is profoundly impressive by moonlight, or when illuminated by torches or Bengal lights, a scene which may sometimes be witnessed on winter-evenings. The traveller is strongly recommended to avail himself of a fine moonlight night for the purpose. The custodian is generally to be found at the entrance next the Capitol, on the r. side. The Flora found among the ruins of the Colosseum once comprised 420 species, which were collected by an English botanist, but most of them have disappeared owing to an overzealous system of purification.

Retracing our steps, and quitting the Colosseum by the same gate, we perceive on the l., in front of the edifice, the so-called *Meta Sudans*, the partially restored fragment of a magnificent fountain erected by Domitian. Farther on, to the l., between the Cælius and Palatine, spanning the *Via Triumphalis* which here united with the *Via Sacra*, stands the —

\***Triumphal Arch of Constantine** (Pl. II, 24), the best-preserved of these structures, erected after the victory over Maxentius at Saxa Rubra, near the Ponte Molle, in 311, when Constantine declared himself in favour of Christianity. The inscription runs thus: — *Imp. Caes. Fl. Constantino Maximo pio felici Augusto Senatus Populusque Romanus, quod instinctu divinitatis mentis magnitudine cum exercitu suo tam de tyranno quam de omni ejus factione uno tempore justis rem publicam ultus est armis arcum triumphis insignem dicavit.* The arch has three passages, and is adorned with admirable \**Sculptures* from a triumphal arch of Trajan which stood at the entrance to Trajan’s Forum, contrasting strongly with the rude additions made in the age of Constantine.

The following are from the *Arch of Trajan*: the captive Dacians above (ancient; one entirely, but the heads and hands of the others are

new); the reliefs (facing the Colosseum), to the l.: 1. Trajan's entry into Rome, to the r. of which: 2. Prolongation of the Via Appia; 3. Trajan causing poor children to be educated; 4. Trajan condemning a barbarian; on the other side, to the l.: 5. Trajan crowning the Parthian king Parthamaspatas; 6. Soldiers conducting two barbarians into Trajan's presence; 7. Trajan addressing the army; 8. Trajan sacrificing. The eight medallions below these reliefs represent sacrifices and hunting-scenes; on the narrow sides two battles with the Dacians; below the central arch, the vanquished imploring pardon, and Trajan crowned by Victory. — The contrast between the art of Trajan's and that of *Constantine's* age is exhibited by the smaller reliefs inserted between the medallions, representing the achievements of Constantine in war and in peace. In 1804 Pius VII. caused the ground to be lowered to its original level. In the 10th cent. the arch was converted into a castle, and afterwards came into the possession of the Frangipani.

On the opposite side, a few hundred paces from the Colosseum, in the Via Labicana, 1st door l. (the Via della Polveriera here ascends to the l. between walls in 5 min. to S. Pietro in Vincoli, p. 152), are situated on the Esquiline the —

**\*Thermæ of Titus** (Pl. II, 26; fee  $1\frac{1}{2}$  fr.). Mæcenas once possessed a villa here, which was afterwards incorporated with the golden palace of Nero. On the site of the latter, in the year 80, Titus hastily erected his sumptuous Thermæ, which were greatly altered and enlarged by Domitian, Trajan, and others. The ruins occupy an extensive space, and are scattered over several vineyards. A small part only, excavated in 1813, is accessible.

The earlier structure of *Nero* is easily distinguished from that of *Titus*. The long vaulted parallel passages first entered belong to the Thermæ. They form together a semicircular substructure, the object of which is not clearly ascertained. Most of the chambers beneath, which were filled up by Titus in the construction of his baths, and re-excavated at the beginning of the 16th cent., belonged to the golden palace of Nero. A suite of seven rooms is first entered here; to the l., near that in the centre, are remains of a spring. Traces of the beautiful paintings, which before the discovery of Pompeii were the sole specimens of ancient decoration of this description, and served as models for Giovanni da Udine and Raphael in the decoration of the loggie, are still observed. Colonades appear to have flanked both sides of these rooms. A passage leads hence to a bath-room. To the l., at right angles with this suite, are a number of small and unadorned rooms, probably the dwellings of the slaves; to the l. again, opposite the first suite, is a passage once lighted from above, the vaulting of which was adorned with beautiful frescoes still partially visible.

### Fora of the Emperors. Academy of St. Luke.

In the plain to the N.E. of the Forum of the Republic lay the *Fora of the Emperors*, which were erected by their founders rather as monuments and ornaments to the city than for political purposes, and were chiefly used for judicial proceedings. The principal edifice in these fora was always a temple. The Forum Julium, the first of the kind, was begun by Cæsar and completed by Augustus; the second was constructed by Augustus; the Temple of Peace (p. 195) of Vespasian is often mentioned as a third, and

another was founded by Domitian; and lastly, the most magnificent of all, the Forum of Trajan. They are enumerated here in their order from the Temple of Peace, which probably lay on the site of the basilica of Constantine, to the Forum of Trajan, as they all adjoined each other within this area.

Adjacent to the Temple of Peace lay the forum founded by Domitian and completed by Nerva, whence called the **Forum of Nerva**, sometimes also *Forum Transitorium* from being intersected by an important street. Here stood a temple of Minerva, taken down by Paul V. in order to obtain marble for the decoration of the Fontana Paolina on the Janiculus, and a small temple of Janus. Remains of the external walls exist in the so-called \**Colonnacce*, two half-buried Corinthian columns, with entablature richly decorated with reliefs (representing the practice of the arts, weaving, etc., which were specially protected by the goddess; casts of them in the collection of the Académie Française, p. 114); above them is an attic with a Minerva. This fragment, situated at the intersection of the Via Alessandrina and the Via della Croce Bianca, at the E. corner (Pl. II, 20), is well calculated to afford an idea of the grandeur of the original structure.

The following cross-street is the **VIA BONELLA**, in which, No. 44, not far from the Forum, is the —

**Accademia di S. Luca**, a school of art founded in 1595, the first director of which was *Federigo Zuccherò*. Open daily 9—3 o'clock. Visitors ring or knock at the principal door.

Built into the passage of the staircase are a few casts from Trajan's Column (disfigured with whitewash). On the first landing is the entrance to the collection of the competitive works of the pupils (usually closed, but shown by the custodian if desired). 1st Room: Discus-thrower reposing, in plaster, *Kessels*. 2nd: To the r. of the door, Christ on the Mt. of Olives, drawing by *Seitz*. 3rd: Reliefs by *Thorvaldsen* and *Canova*. In the back part of the saloon the casts of the *Æginetan* sculptures are at present placed. 4th: Ganyমেде giving water to the eagle, *Thorvaldsen*.

Another stair ascends to the —

**Picture Gallery** (1½ fr.). A small ANTE-CHAMBER (with engravings, etc.) leads to the I. SALOON, lighted from above. Entrance-wall: *Berghem*, Landscape; *Tempesta*, Wharf; *Old Dutch Sch.*, Madonna and Descent from the Cross; *Rubens*, Venus crowned by graces; *Van Dyck*, Madonna; *Titian*, St. Jerome; *Jos. Vernet*, Wharf. Short wall: *G. Poussin*, two Landscapes. Second wall: *Ribera*, Scribe disputing; *P. Veronese*, Venus; *Van Dyck* (?), Portrait; *Titian*, Portrait; *Vanity*; *Claude Lorrain*, Coast Landscape; *Jos. Vernet*, Wharf. On the second short wall, busts of *Betti*, *Tenerani*, and *Thorvaldsen*. — The saloon is adjoined on one side by a SMALL ROOM, principally containing portraits of artists; among them, on the pillar, *Virginie Lebrun*; above, *Byron*; another row occupies the upper part of the r. short wall; to the r. *Angelica Kauffmann*; below, by the entrance, *Salvator Rosa*, Concert of cats. — On the other side is the II. SALOON, also lighted from above. On the entrance-pillars: *Canaletto*, Architectural design; *Maratta*, Madonna; on the back of this picture there is a \*copy, by *Marc Antonio*, of the first design of *Raphael's Transfiguration* (figures nude; original supposed to have been lost). Left wall: *Titian*, Discovery of the guilt of *Calisto* (usually covered); *Guido Reni*, *Fortuna*; \*Boy as garland-bearer, fresco by *Raphael*; *Guido Cagnacci*, *Lucrezia*;

*Guercino*, Venus and Cupid (al fresco). Short wall: *Bronzino*, St. Andrew; *Venet. Scù.*, Portrait; *Guido Reni*, Cupid; *Raphael*, St. Luke painting the Madonna, beside him Raphael observing him, (only partly executed by him; originally an altar-piece in St. Martino); *Tintoretto*, Portrait; *After Titian*, Tribute money. Right wall: *Poussin*, Bacchanalian dance; *Pellegrini*, Hebe; Galatée, copy by *Giulio Romano* from Raphael; *J. Vernet*, Wharf; *P. Veronese*, Susanna; *Guido Reni*, Bacchus and Ariadne. Round the upper part of this saloon is a double row of portraits of artists.

The permission of the director is necessary in order to obtain access to the collection of casts for the purpose of study.

The Via Bonella is terminated towards the N. by an ancient wall with a gateway. In front of the latter, to the l., are three beautiful and lofty \*Corinthian columns with entablature, which belonged to one of the sides of the *Temple of Mars Ultor* in the **Forum of Augustus** (Pl. II, 20). The forum was enclosed by a lofty \*wall of peperine blocks (a grey volcanic rock), a portion of which, about 150 yds. in length, is seen near the temple, and particularly at the arch (*Arco de' Pantani*). This wall was adjoined by the back of the temple erected by Augustus in consequence of a vow which he made while engaged in war against Cæsar's murderers, and inaugurated by him in B. C. 2. The forum is now occupied by the nunnery of the *Annunziata*. The original level is about 16 ft. below the surface. This locality was a swamp in the 16th cent., whence the modern name ('pantano' = swamp).

Between this and the ancient republican Forum lay the *Forum of Cæsar*, with a temple of Venus Genetrix. Scanty remains of the external wall of tuffstone are seen to the l. in the court of No. 18 Vico del Ghettaello, which diverges to the r. from the Via di Marforio between Nos. 47 and 46.

We now ascend to the l. through the *Arco de' Pantani* by the huge wall which now forms part of the nunnery, and a little farther descend to the l. by the *Salita del Grillo* (in the court No. 6, wall of Trajan's forum, see p. 203) to the busy *Via Campo Carleo*, the prolongation of the Via Alessandrina, whence immediately to the r. we enter the PIAZZA DELLA COLONNA TRAJANA.

The Forum of Augustus was adjoined by the \***Forum of Trajan** (Pl. II, 19), an aggregate of magnificent edifices, designed by the architect Apollodorus of Damascus (111—114).

This was considered the most magnificent of the numerous palatial edifices of Rome. Ammianus (16, 10) thus describes it on the occasion of the visit of the Emp. Constantine in 356: — 'Verum cum ad Trajani forum venisset, singularem sub omni caelo structuram, ut opinamur, etiam numinum adsensione mirabilem, haerebat adtonitus per gigantes contextus circumferens mentem nec relatu effabiles nec rursus mortalibus adpetendos'. According to a legend of the 7th cent., Gregory the Great, while admiring the ancient splendour of the forum one day, and saddened by the thought that so just and benignant a monarch as its founder should be condemned to everlasting perdition, succeeded by his prayers in obtaining the release of Trajan's soul from purgatory. In the 10th cent. this forum lay in ruins, and the church of S. Nicolao had been erected by the column. This was succeeded by other churches. In 1587 Sixtus V. crowned the column with a bronze statue of St. Peter. At length, in 1812—14, the French government caused two nunneries and other buildings to be demolished, and thus partially brought to light the centre of the forum.



Application for permission to visit the excavated parts must be made to the *Soprintendente dei Monumenti*, Comm. Pietro Rosa, on the Palatine.

The project of effecting an easy communication between the old town and the buildings in the Campus Martius by means of a vast cutting between the Capitol and the Quirinal was at length carried out by Trajan. This passage must have been about 200 yds. in width, and still more in length. In the part already excavated (about 120 by 50 yds.) have been discovered the foundations of four rows of columns, belonging to the five-halled *Basilica Ulpia*, which lay with its sides towards the end of the present piazza. The central hall was 27 yds., and the whole building 61 yds. in width. The pavement consisted of slabs of rare marble. It is uncertain whether the remains of granite columns which have been found and erected here are in their original positions. — Between this Basilica and the Forum of Augustus lay the *Forum Trajani* properly so-called, part of the S.E. semicircular wall of which is still seen in the court of No. 6 Via della Salita del Grillo, two storeys in height. The chambers of the ground floor were probably shops. In the centre of this forum stood Trajan's equestrian statue.

On the N. side of the basilica rises **Trajan's Column**, the shaft of which is 87 ft. high, the whole, including the pedestal and statue, being 147 ft. in height; diameter 11 ft. below, and 10 ft. at the top. Around the column runs a spiral band, 3 ft. wide and 660 ft. long, covered with admirable *reliefs* from Trajan's war with the Dacians, comprising, besides animals, machines, etc., upwards of 2500 human figures, the height of those below being 2 ft., and gradually increasing as they ascend. (The figures can be more conveniently examined on the cast in the Lateran.) Beneath this monument Trajan was interred, and on the summit stood his statue; now replaced by that of St. Peter. In the interior a stair of 184 steps ascends to the top (fine view). The height of the column at the same time indicates how much of the Quirinal and Capitoline had to be levelled in order to make room for these buildings: — 'ad declarandum quantæ altitudinis mons et locus tantis operibus sit egestus', as the inscription, dating from 114, records. The total height, including the pedestal, was 100 ancient Roman feet.

To this forum also belonged a temple, dedicated to Trajan by Hadrian, a library, and a triumphal arch of Trajan, all situated on the other side of the column. Some of the reliefs from the arch were taken for the arch of Constantine (p. 199).

On the N. side of the piazza are two churches. That on the r., *del Nome di Maria*, was erected in 1683 after the liberation of Vienna from the Turks, and restored in 1862. That on the l., *S. Maria di Loreto*, begun by *Sangallo* in 1507, contains in the

2nd chapel on the r. a statue of St. Susanna by *Fiammingo*, and over the high altar a picture of the school of Perugino.

Three streets lead hence towards the N. to the *Piazza SS. Apostoli* (p. 124). Ascending to the r. (E.) the *Via Magnanapoli* leads in 16 min. straight to S. Maria Maggiore (p. 145); while to the l. it leads to the *Piazza di Monte Cavallo* (p. 136). — The street to the l. leads to the *Piazza S. Marco*, or if it be quitted by the first street to the r., the *Piazza di Venezia* (p. 125) is reached.

### The Palatine.

(Comp. Sketch-Plan.)

The *Palatine Hill*, situated on the S.W. side of the Forum, rises in the form of an irregular quadrangle. In ancient times it was bounded on the N. side, towards the Capitol, by the Velabrum and the Forum Boarium (p. 212); on the W., towards the Aventine, by the Circus Maximus (p. 215); on the S., towards the Caelius, by the *Via Triumphalis* and the *Via Appia* (now *Via di S. Gregorio*). The hill is 1900 yds. in circumference, and the highest point (S. Bonaventura) is 168 ft. above the sea-level, or 114 ft. above the level of ancient Rome. The Palatine was the original site and the centre of the embryo mistress of the world, the *Roma Quadrata*, fragments of whose walls have been brought to light at five different places, thus enabling us to trace the situation of these venerable fortifications with tolerable precision. The wall appears to have encircled the whole of the hill about half-way up its slopes, and to have been penetrated by gates at three places only. The situation of two of these, the *Porta Mugionis* or *Mugonia* (Pl. 13), and the *Porta Romana* or *Romanula* (Pl. 14), has been ascertained by the most recent excavations. Tradition places on this hill the dwellings of its heroes Evander, Faustulus, and Romulus; and a reminiscence of them was preserved down to a very late period by a number of ancient temples and shrines. The orator Hortensius, Catiline, Cicero, and his bitter enemy the tribune Clodius, and other celebrated men of the republican period possessed houses here. Augustus was born on the Palatine, and after the battle of Actium he transferred his residence to this ancient seat of the kings. His palace, the *Domus Augustana*, lay on the site of the Villa Mills, now a nunnery; and adjoining it were a large temple of Apollo erected by him and the Greek and Latin library (Pl. 22, 23) which is so highly extolled in Roman literature. The Emp. Tiberius, the house of whose birth was discovered here a few years ago (Pl. 6), extended his palace, the *Domus Tiberiana*, towards the Velabrum, and the worthless Caligula connected it with the Forum (p. 206). The buildings of Nero, which exceeded all reasonable bounds, were abandoned by Vespasian, who confined his imperial residence to the Palatine. His palace, the *Domus Flavia*, was much extended by his son Domitian, and thenceforward the Palatium, the ancient name of the hill, became synonymous with the imperial palace. Of the subsequent emperors, some of whom altered and restored the buildings, Septimius Severus appears to have been the only one who extended the Flavian palace. He erected the *Septizonium*, an edifice seven storeys high, at the S.W. angle of the hill, part of which was still standing in the 16th cent., but was at length removed by Sixtus V. The Palatium participated in the general decline of the city. It was occupied by Odoacer, Theodoric, and the Emp. Heraclius (629), but from the 10th cent. onwards the ruins were occupied by monasteries, fortified castles, and gardens.

The PALATINE is now occupied by two religious houses, the monastery of *S. Bonaventura*, opposite the arch of Titus, and the

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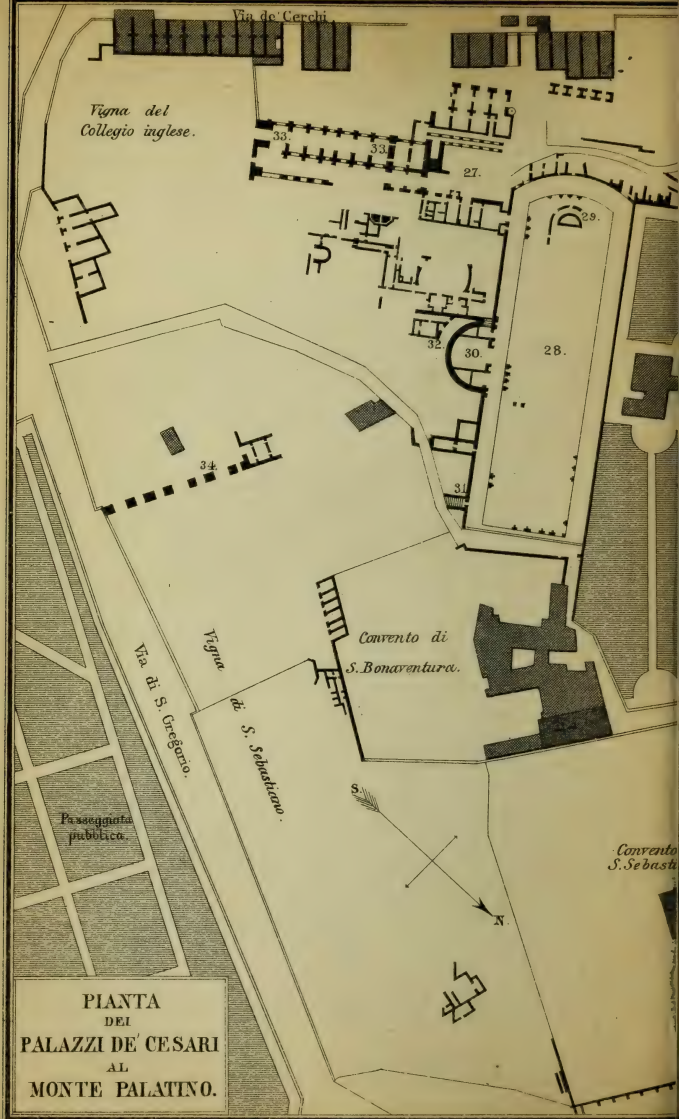
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AL  
MONTE PALATINO.





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Via di S. Teodoro.

S. Teodoro.

S. Maria  
Liberatrice.

Campo vaccino

T. de' Castori.

# Spiegazione de' numeri.

1. Scalone d'ingresso.
2. Museo.
3. Clivo della Vittoria.
4. Porta Romana.
5. Auguratorio.
6. Casa di Livia.
- 7.
8. Criptoportico.
- 9.]
10. Tablino del Palazzo.
11. Atrio ossia Vestibulo.
12. Tempio di Giove Statore.
13. Porta Mugionis.
14. Via nuova.
15. Avanzi della cinta  
antichissima.
16. Larario.
17. Basilica imperiale.
18. Peristilio.
19. Triclinio.
20. Ninfo.
21. Portico.
22. Biblioteca.
23. Accademia.
24. Tempio di Giove Vittore.
25. Viale.
26. Scesa al Circo.
27. Palazzo di Settimio  
Severo.
28. Stadio.
29. Meta dello Stadio.
30. Tribuna.
31. Portico.
32. Abside.
33. Belvedere.
34. Acqua Claudia.
35. Pedagogio.
36. Arce.
37. Impercale.

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*Villa Mills*, now a nunnery of the order of St. Francis de Sales; by three vineyards, the *Vigna Nussiner* on the N.W. side, the *Vigna del Collegio Inglese* at the S.W. corner, and the *Vigna di S. Sebastiano* on the S.; and finally by the *Orti Farnesiani*, which cover the whole of the N.E. part of the hill. These gardens were laid out by Paul III. Farnese, who proposed to erect a magnificent villa here in the style of the 16th century. Extensive excavations were begun here in 1726 under the superintendence of Bianchi, but the treasures of art found on that occasion were afterwards transferred to Naples, and the place again entirely neglected. In 1861 Napoleon III. purchased the property from King Francis II. for 250,000 fr., and at a great expense caused the ruins of the imperial palaces to be systematically excavated under the able superintendence of the architect Comm. *Pietro Rosa*. The *Vigna Nussiner* was presented to the city by the Emperor of Russia in 1857, after he had caused excavations to be made in it during the preceding nine years; and since 1866 important discoveries have also been made by the *Cav. Visconti* in the *Vigna del Collegio Inglese*, which was purchased by Pius IX. Since the annexation of Rome to the kingdom of Italy, and the purchase of the Farnese Gardens by the Italian government in Dec. 1870, for a sum of 650,000 fr., all these excavations have been entrusted to the sole management of M. Rosa, who has caused the different parts of the ruins to be connected by paths, thus rendering them conveniently accessible. Visitors are admitted gratis (on Thursdays and Sundays from 9 o'clock till dusk; but in June, July, and August from 6. 30 to 10. 30 a. m., and from 3 p. m. to dusk). Entrance from the Forum, opposite the basilica of Constantine. The ruins may be inspected in the course of an afternoon, but their imposing character, coupled with the beautiful and varied views commanded by the Palatine, render them well worthy of repeated visits.

We first enter the excavations of the \***Farnese Gardens**. Notwithstanding the great difficulties which have attended the prosecution of the work, the rubbish being 20 ft. deep at places, very important topographical discoveries have been made here, although as yet few works of art have been found. The character of the ruins brought to light cannot always be precisely ascertained, but they convey a striking idea of the structures with which the Palatine was once covered. M. Rosa has drawn a plan of the entire region, which is reproduced photographically and exposed to view at different points (sold also by the different booksellers, 4 fr.). The streets, temples, houses, and palaces are furnished at places with notices of the most important passages in ancient literature supposed to relate to them; but their identification is necessarily a matter of great difficulty, and many of the names must be regarded as mere conjectures.

After ascending the first stair (Pl. 1) to the space in front of the dwelling of the director, we turn to the r. and enter a small \***Museum** (Pl. 2), where the most interesting objects found during the excavations, either in the originals or in casts, are collected.

In the centre, near the entrance, young Bacchus led by a nymph; statue of a youth in basalt; torso of a Venus Genetrix. To the l., by the posterior wall, cast of a Cupid in the act of pouring out wine (original at Paris, found in the Nymphaeum of the Flavian palace); on the r., torso of a satyr by Praxiteles; three female busts in nero antico. Left row: \*head of Æsculapius, perhaps belonging to the torso with the snake on the r.; female portrait-head; on the r., head of a dead barbarian; l. heads of Nero and Drusus. By the l. wall lamps, and other antiquities. Specimens of the different kinds of stone found among the ruins. By the r. wall, coins, glasses, objects in ivory, fragments of stucco, brick-stamps. Among the terracotta fragments by the wall of the entrance are two interesting \*reliefs with representations of mysteries.

We now descend the stone stairs to the r. to the *Clivus Victoriae* (Pl. 3), the ancient pavement of which is visible on both sides. This street originally led to the Forum on the r., through the *Porta Romana* (Pl. 4), but was afterwards entirely covered by the **Buildings of Caligula**. To these belong the huge substructions and well preserved vaulting which here strike the eye. If we descend the Clivus Victoriae to the r., towards the Forum, we shall observe above us, about 45 paces to the l., the beginning of the bridge which Caligula caused to be thrown over the Forum to the Capitol, in order to facilitate his intercourse with the Capitoline Jupiter, whose image on earth he pretended to be. By the second paved way diverging to the l. a fragment of the original marble balustrade is still standing.

Returning hence, and ascending the narrow stair, we reach the bridge, the direction of which we trace to the farther end, passing various fragments of mosaic pavement. The purpose of the rooms on the l. is not yet ascertained. On emerging, we proceed to the l. along the slope of the hill, which affords a series of fine views. Immediately in the foreground lie the slopes of the Palatine. In front of the temple of the Dioscuri rises the church of *S. Maria Liberatrice* with extensive walls adjoining it, occupying the site of the temple of Vesta and the Regia. Farther distant is the ancient circular church of *S. Teodoro*, also erected on the foundations of an ancient structure.

The remains of opus reticulatum on the l. belong to the — **Buildings of Tiberius**, which extended to the W. of the palace of Caligula. At the end of the last slope we reach a wooden stair, near the inscription '*Domus Tiberiana*', and descend past a lofty square platform on the r., supposed by Rosa to have been the *Auguratorium* (Pl. 5), or place where the auspices were consulted, but more probably the remains of a temple 'in antis'. On the l. we pass the back of the palace of Tiberius, and soon reach the remains of a —



**\*Private House** (Pl. 6), excavated in 1869, the only one of the kind in the midst of the palaces of the emperors. It is believed to have been the house of Tiberius Claudius Nero, the father of Tiberius, to which his mother Livia also retired after the death of Augustus, in order to marry whom she had divorced her first husband. The passage on the l., once built over by the structures of Tiberius, descends to the house.

A flight of six steps descends to the mosaic pavement of the vaulted VESTIBULUM, whence we enter a quadrangular COURT, originally covered, adjoining which are three chambers opposite the entrance. The *\*Mural Paintings* here will bear comparison with the finest of those discovered at Pompeii. The first on the r. in the CENTRAL ROOM represents Io guarded by Argus, while Mercury approaches to release her; the second represents street-scenes; on the wall opposite the entrance are Polyphemus and Galatea. The central pictures represent large windows whence a view of mythological scenes is obtained. The admirable perspective is best observed in the picture of Galatea when seen from the entrance of the Atrium. The two smaller paintings in the corners above, representing sacrificial scenes, afford a good idea of the ancient style of pictures, which like the mediæval altar-triptychs could be closed by two folding shutters or wings. By the l. wall are leaden water-pipes with inscriptions from which the history of this house has been gathered. The walls of the ROOM ON THE RIGHT are adorned with magnificent \*garlands, from which masks and other Bacchanalian objects depend between the columns; the walls of the ROOM ON THE LEFT are divided into brown sections edged with red and green, above which are light arabesques between winged figures on a white ground. Adjoining the r. side of the court is the TRICLINIUM, or dining-room, recognisable by the inscription, with walls painted bright red. The two large central paintings represent landscapes, that on the r. the attributes of Diana (large indented crown, stag's and wild boar's heads). On the entrance-wall are two glass vases with fruits. — At the back of the house are situated the unpretending offices (bedrooms, store-rooms, etc.), which are reached by a small wooden stair to the r. after the triclinium is quitted.

Returning through the vestibule to the passage (Pl. 7), and following it to the r. to the end, where a well-preserved head of Venus in marble stands on a Corinthian capital, we perceive the continuation (Pl. 8) of the passage to the l., leading to the residence of the director. At the beginning of the tunnel-vaulting, considerable remains of the stucco-incrustation are still seen. Beyond these first arches a second covered passage (Pl. 9) is reached on the r., with vaulting and pavement in mosaic, of which fragments are extant, leading, finally by steps, to the —

**Palace of the Flavii**, the most important part of the excavations of the Palatine. About twenty paces straight from the end of the passage we reach the spacious *Tablinum* (Pl. 10), the actual residence of the emperors. Domitian, by whose father Vespasian the palace was erected, constituted it the chief seat of the Roman government, and made those arrangements which are still traceable in the ruins. The disposition of the apartments is that of an ordinary Roman dwelling (atrium, tablinum, peristylum, etc.), but on a much larger scale, and without offices. The Flavian palace occupied the depression which extended between the buildings of Augustus (the site of the Villa Mills) and those of Tiberius and

Caligula; and huge substructions were requisite in order that a level surface might be obtained.

Traversing the tablinum, and proceeding to the N.E. margin of the plateau (in the direction of the basilica of Constantine), we reach an oblong anterior court (Pl. 11) with three rectangular projections, the site of the *Atrium*, and once surrounded with columns. This was the station of the palace-guards, and also the antechamber for audiences.

From the central projection a view is obtained in a straight direction of the scanty remains of the temple of *Jupiter Stator* (Pl. 12), the foundation of which tradition ascribes to Romulus, and which was situated near the *Porta Mugionis*. Remains of a substructure of tufa blocks (two of which bear Greek names), belonging to an ante-Neronian restoration of the temple, have recently been brought to light. To the r. of this a part of the ancient basalt pavement of the *Via Nova* is observed, and farther distant in the foreground, near the inscription '*Roma Quadrata*', are remains of the wall of this the most ancient city, constructed of regularly hewn blocks of tufa.

Adjoining the atrium are three chambers, the most S. of which is the *Lararium* (Pl. 16), or chapel of the *Lares* or household-gods. On a pedestal at the extremity of the chapel is a small square altar in marble with figures of the *Genius Familiaris* and the *Lares*. The former stands in front with covered head; the latter are represented at the sides in the typical style common in Pompeian works of the kind, with boots, a short *chiton*, a *rhyton* or drinking-horn in the raised hand, and a *situla* or pitcher in the other.

The second apartment is the *Tablinum* (Pl. 10), already mentioned, which in private dwellings was the principal sitting-room. It was here used as an *Aula Regia*, or throne-room, where the emperors granted audiences. This extensive hall, 39 yds. by 49 yds., with its large semicircular apse which was occupied by the throne, and its eight niches alternately round and square, containing the still extant pedestals, was originally entirely covered; but an adequate idea of its magnificence can hardly now be formed, as it has been deprived of its decorated ceiling, when the walls have lost their marble covering, the niches their statues, and the pedestals their colossal figures.

The third apartment is the *Basilica* (Pl. 17), where the emperor pronounced his judicial decisions. The semicircular tribune was separated from the space allotted to the litigants by a marble screen, a fragment of which still stands here. This space was flanked on each side by a narrow colonnade, some of the bases of which and one column are preserved.

To the W. of the tablinum is situated the *Peristylum* (Pl. 18), two-thirds of which only have been excavated (one-third on the S. side is covered by the court of the adjoining Salesian nunnery), a large rectangular garden, 58 yds. in length, originally surrounded by a colonnade. Its imposing dimensions and a few traces

of its marble covering (giallo antico) are now the sole indications of its ancient magnificence. The open space in the centre was doubtless occupied by fountains, trees, and flowers.

At the N.W. corner a stair descends to two subterranean chambers containing traces of stucco decorations and painting. These belonged to a private house of the republican period, over which the palaces of the Flavii were erected.

Opening on the peristyle along its entire width was the *Triclinium* (Pl. 19), or dining-hall (*Jovis Coenatio*), whence the diners could enjoy a view of the fountains and trees of the garden. In the semicircular apse on the W. wall most of the original marble and porphyry covering of the pavement is still extant. The remains of the pavement and covering of the wall on the N. side are more scanty. — Adjacent to the latter is the *Nymphaeum* (Pl. 20), or fountain saloon, containing an elliptical basin, in the centre of which rises a fountain covered with partially preserved marble slabs, and once employed as a stand for plants.

The other smaller chambers which extend along the N. side of the palace are of inferior interest, and their purposes are not yet ascertained. The same may be said of the chambers adjoining the back of the dining-hall on the W. We next enter a *Colonnade* (Pl. 21), with six cipolline columns (two of which are entire, and the others in fragments). A view is obtained, through the broken pavement, of the original level over which the Flavii built. The following room (Pl. 22), as the inscription indicates, is conjectured to have been the *Library*; and we finally enter a room (Pl. 23) with slightly rounded niche and seats along the walls, supposed to have been the *Academia* or lecture-room.

From the *Academia* a few steps descend to the flight of steps by which an ancient temple was approached. This, according to Rosa, was the temple of *Jupiter Victor* (Pl. 24), erected in consequence of a vow made by Fabius Maximus at the Battle of Sentinum, B.C. 295, and is approached by twenty-six steps in five different flights. On the 4th landing is a round pedestal with an inscription, being a votive offering presented by Domitius Calvinus, who triumphed over Spain in B.C. 36. The upper half of the pedestal has been destroyed. At the top of the steps we reach the nearly square substructure of the temple, the great age of which is indicated by the stumps of columns of peperine, originally covered with stucco.

Opposite the S.W. corner of this temple descends a recently constructed passage (Pl. 25), connecting the imperial ruins on the S. side of the Palatine with those above described. Before visiting these ruins, we may proceed about fifty paces farther to a flight of steps (Pl. 26) discovered in 1870, which formed the ancient approach to the Palatine from the Circus Maximus. The steps are hewn in the natural tufa rock, and are flanked by huge blocks

of stone, which, being fitted together without mortar, indicate the great antiquity of the structure. The destination of the buildings on either side is still involved in obscurity. The circumstance, however, that the whole of the W. spur of the hill (*Germalus*) was respected by the emperors in their building operations raises a strong presumption that this was the site of the most ancient shrines of the city of the Palatine.

We now return to the new passage (Pl. 25), descend as far as its first turn towards the l., and then proceed for 3 min. straight along the hill, passing several unexplained ruins and the gardener's house below the Villa Mills, the beautiful cypresses of which peep down from above. Beyond the house we ascend a small flight of stone steps and then a wooden stair to a *Plateau* (Pl. 27), bounded on the E. and S. by the ruins of imposing palaces.

These ruins belong to those palaces which mainly owed their existence to the later emperors, and particularly to **Septimius Severus**, after a 'great fire which took place in 191. In magnitude and picturesqueness these ruins surpass those of the Farnese Gardens, but are of inferior interest owing to the obscurity in which their arrangements and purposes are involved. The excavations undertaken here by order of Pius IX. during the last few years have brought to light many of the lower chambers of these palaces and earlier buildings.

Turning to the l. on the plateau, past a wooden balustrade, towards the white hut of the custodian, we reach the *Stadium* (Pl. 28), which separated the buildings of Septimius Severus from the old palace of Augustus. (Opposite us lies the convent of S. Bonaventura, with its palms towering over the wall; on our left rise the white convent walls of the Villa Mills.) Although not mentioned by any known author, there is no doubt that this was the stadium, or race-course. The length, 625 Roman feet, is precisely that of a stadium. At the W. end is the *Meta* (Pl. 29), which was restored as lately as the time of Theodoric, and has since been converted into a trough for water. The structure appears to date from the reign of Domitian. The whole of this plateau was originally enclosed by a colonnade, consisting of pillars of masonry encrusted with marble, with half-columns in front of them. At the entrance, below us on the l., we observe the remains of these pillars, and others are seen farther on. In the centre the colonnade was adjoined by three chambers (Pl. 30) of the time of Hadrian, covered by the imposing apse of a later edifice. The third of these still shows traces of mural paintings and mosaic pavement. In the large central chamber the beginning of the vaulted ceiling is distinctly traceable. Several more fragments of the pillars of the colonnade are seen beyond this, on both sides of the path, and we at length reach the E. side of the



structure at the extremity of the plateau. The variegated marble covering of the half-columns is here particularly observable. To the r. in front of the wooden door is an ancient stair which descended through a painted passage to the colonnade (Pl. 31). Turning hence towards the S.W., and passing the back of the apse (Pl. 32), the lofty proportions and coffered vaulting of which should be observed, we enjoy a beautiful view to the S.; and, proceeding between insignificant remains of buildings, and keeping to the r., cross a paved bridge to a *Platform* (Pl. 33) supported by three lower storeys, and commanding a magnificent \*view in every direction.

Towards the E. tower the ruins of the Colosseum, nearer are five arches of the *Aqua Claudia* (Pl. 34) which supplied the Palatine with water; more to the r. (S.) are the churches of S. Giovanni e Paolo, the Lateran, in the foreground S. Gregorio, and above it S. Stefano Rotondo and the new casino of the Villa Mattei. Still farther to the r. appear the ruins of the *Thermæ* of Caracalla (two towers beyond which to the l. belong to the *Porta S. Sebastiano*), and S. Balbina; then towards the W. the white tombstones of the Jewish burial-ground on the site of the *Circus Maximus*, which occupied the valley between the Palatine and *Aventine*; beyond them the *Pyramid of Cestius*, and in the *Campagna S. Paolo fuori le Mura*; then the *Aventine* with its three churches, and finally *St. Peter's*.

Recrossing the bridge, and retracing our steps to the plateau (Pl. 27) above described, where most of the ruins are destitute of ornament, and uninteresting, we next descend a wooden stair and the stair below it, near the gardener's house, and passing a kitchen-garden arrive at a series of chambers lying on the W. slope of the Palatine, below the verandah of the *Villa Mills*. These belonged to the —

**Pædagogium** (Pl. 25), or school for the imperial slaves, who, like those of all the wealthier Romans, received a careful education. A portico of granite columns, one of which is still extant, with marble entablature now supported by pillars of masonry, lay in front of these apartments. The walls are covered with writing (*graffiti*, done with the *stilus*, or ancient substitute for a pen), consisting of names, sentences, and sketches, similar to the performances of mischief-loving schoolboys of the present day. The well-known caricature of the Crucified, now in the *Museo Kircheriano* (p. 121) was found here. These scrawls, one of which is '*Corinthus exit de pædagogio*', furnished a clue to the use of this building.

On the l. wall of the *Third Room* is the sketch of a mill driven by an ass, under which is the inscription, '*labora aselle quomodo ego laboravi et proderit tibi*'. The figure of a Roman soldier is also scratched on the wall here. On the posterior wall one of the most conspicuous names is *Felici*, in large letters both Greek and Roman. On either side of the central semicircular chamber with a square niche is situated a small irregularly shaped chamber; that on the r. is adorned with mural paintings (of *Fortuna*, etc.).

Quitting these rooms by the gate, we proceed in a straight direction for about 200 paces to an altar of travertine (Pl. 36), with an ancient inscription ('*sei deo sei deivæ sacrum*', etc.), de-

dedicated to the unknown God. Some 60 paces beyond it is seen the largest existing fragment of the ancient wall of *Roma Quadrata*, constructed, without mortar, of blocks of tufa placed alternately length and breadth-wise. It was originally 40—48 ft. in height, but is now 13 ft. only. Adjoining this is a grotto, supposed to be the *Lupercal* (Pl. 37) in which the she-wolf is said to have sought refuge when driven from the twins by the shepherds. A stair ascended from this grotto to the plateau of the hill, terminating at the point indicated by the inscription, '*Supercilium scalarum Caci*'.

About 250 paces farther we pass the church of *S. Teodoro* and again reach the *Porta Romana* (Pl. 4) and the *Clivus Victoriae*. As an appropriate termination to the excursion the visitor is recommended to ascend the terrace by the director's house, whence an admirable survey of the chaos of ruins, the city, the Campagna, and the distant mountains is enjoyed.

The street ascending to the r. of the egress, past the arch of Titus, leads to the monastery church of *S. Sebastiano alla Polveriera* (see Plan), the tribune of which contains mural paintings supposed to date from the 6th century. The garden of the Franciscan monastery of *S. Bonaventura* (p. 204), situated higher up, with its conspicuous palms, is a favourite point of view.

### Velabrum and Forum Boarium.

Quitting the Forum, we now follow the slope of the Palatine, passing the church of *S. Maria Liberatrice* (Pl. II, 20), which stands on the site of the temple of Vesta; we then traverse the Via di S. Teodoro, and reach on the l. the round church of *S. Teodoro* (Pl. II, 21), standing in a low situation, a little back from the street. The earliest mention of it dates from the time of Gregory the Great, and it probably occupies the site of an ancient temple. In the interior is preserved a Christian mosaic of the 7th century (the church is accessible on Fridays before 9 a. m.).

A little beyond it the street divides. That to the r., which we follow, descends to the ancient VELABRUM, a quarter prolonged towards the Forum by the *Vicus Tuscus* (p. 190), and towards the river by the Forum Boarium. The first ancient building we reach is the so-called \**Janus Quadrifrons* (*Arco di Giano*; Pl. II, 21), an edifice with four arched passages, dating from the later imperial age, and supposed to have been erected in honour of Constantine the Great. Above it once rose a second storey, and it was perhaps used as a kind of exchange.

To the r. of this is *S. Giorgio in Velabro*, founded in the 4th cent., re-erected by Leo II. in 682 and dedicated to SS. George and Sebastian, and often restored subsequently. The portico, according to the metrical inscription, dates from one of these restorations. (In the middle ages the word Velabrum was corrupted

to 'velum aureum'.) The interior is a basilica with aisles, sixteen antique columns, and an old tabernacle. The frescoes of Giotto with which the tribuna is said to have been once adorned have been painted over. Festivals, 20th Jan. and 23rd April. (The church is generally closed; visitors knock at the door by the church to the l., behind the arch.)

Adjacent to the church is the small *Arcus Argentarius* (Pl. II, 21, 1), which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Septimius Severus and his wife and sons. The worthless sculptures represent victims and sacrificial implements.

From this point to the Tiber, stretched the extensive FORUM BOARIUM, or cattle-market, a very important centre of business.

Proceeding through the low archways of brick opposite the above arch, and passing the mill, we arrive at the \***Cloaca Maxima** (Pl. II, 18), founded by the Tarquinii for the drainage of the Forum and the low ground adjoining it. It is the earliest known application of the arch-principle in Rome, and has defied the vicissitudes of more than 2000 years. Two-thirds of the depth are now filled up. A basin was formed here, into which springs were conducted in order to produce a current through the Cloaca. In the mill (25 c.) is seen the continuation of the Cloaca towards the Forum (p. 191), and from the Ponte Rotto its influx into the Tiber. It is constructed of peperine with occasional layers of travertine; and at the mouth of peperine entirely.

Continuing to follow the street beyond the arch of Janus, and turning to the l., we reach the PIAZZA DELLA BOCCA DELLA VERITÀ, which partly coincides with the ancient Forum Boarium, with a fountain in the centre. Here to the l., at the foot of the Aventine, stands the church of \***S. Maria in Cosmedin** (Pl. II, 18), sometimes called *Bocca della Verità* from the ancient mouth of a fountain to the l. in the portico, into which, according to a mediæval tradition, the ancient Romans used to insert their right hands when binding themselves by an oath. The church occupies the site of an ancient temple, probably the *Temple of Fortune*, supposed to have been founded by King Servius, ten columns of which are built into the walls (three on the l. side, the others in the front wall). The nave also is borne by twenty ancient columns. The church, which is said to date from the 3rd cent., was rebuilt in the 8th by Hadrian I. who erected the beautiful campanile, and it has since been frequently restored. It derives the name 'in Cosmedin' from a place at Constantinople, having originally belonged to a Greek fraternity, and is also known as *S. Maria n Schola Graeca*.

INTERIOR. The beautiful opus Alexandrinum of the pavement merits inspection. In the nave are preserved remains of the ancient choir; on

the r. and l. are two handsome ambos and a candelabrum for Easter ceremonies. Canopy of the high-altar by *Deodatus* (13th cent.). In the apse a handsome episcopal throne of the same period, and an interesting old Madonna. The sacristy contains a mosaic, originally presented to St. Peter's by John VII. in 706. The venerable crypt is borne by four columns of granite and two of marble.

On the Tiber, not far from the church, stands the small and picturesque \***Round Temple of Hercules Victor** (?) (now *S. Maria del Sole*), formerly supposed to be a *Temple of Vesta*, consisting of twenty Corinthian columns, one of which next to the river is wanting, covered by a slight wooden roof. The ancient entablature and roof have disappeared.

To the N. of this, immediately to the r., is a second small and well preserved \***Temple** (converted in 880 into the church of *S. Maria Egiziaca*), which, as its style appears to indicate, dates from the close of the Republic. It is an Ionic pseudoperipteros, with four columns at each end, and seven on each side; but those of the portico, which is now built up, were alone detached, the others being merely decorative half-columns. The material chiefly used was tufa, but the projecting and sculptured parts were of travertine, the whole being overlaid with stucco. The designation of the temple has not yet been ascertained, and there is no authority for assigning it to Fortuna Virilis. The interior contains nothing noteworthy.

On the other side of the transverse street rises the picturesque \**House of Crescentius* (Pl. II, 18, 3), or **Casa di Rienzi**, or *di Pilato*, as it is commonly called, a building constructed of brick with a singular admixture of antique fragments. The long inscription records that 'this lofty house was erected by Nicholas, son of Crescens, not from motives of ambition, but as a reminiscence of the ancient glory of Rome'. The Crescentii were the most powerful noble family in Rome at the close of the 10th cent., and their house is the oldest existing specimen of mediæval domestic architecture. The building was originally much more extensive, and was intended to command the bridge over the Tiber.

The **Ponte Rotto** (Pl. II, 18) crosses from this point to Trastevere (p. 282). The ancient bridge which once stood here is supposed to have been the *Pons Æmilius*, erected B. C. 181. After frequent restorations the two arches next the l. bank fell, in 1598, and the bridge was never rebuilt; and thence its present name. In 1853 an iron chain-bridge was thrown across the gap (5 c.). The bridge affords a picturesque view: on the r. the island of the Tiber, in form resembling a ship; on the l. the Aventine; below, the influx of the Cloaca Maxima, and extensive embankments which protect the banks against the violence of the current.



If, in proceeding from the Forum through the Via di S. Teodoro, we leave the Janus Quadrifrons (p. 212) on the r., we soon reach, in the Via de' Fenili, at the corner, the church of *S. Anastasia* (Pl. II, 21) mentioned as early as 499, frequently restored, and finally modernised during the last century. By the buttresses of the interior the ancient columns are still standing. In the l. aisle is the monument of Card. Angelo Mai. Below the church are ancient structures belonging to the Circus Maximus, and still earlier remains of the walls of Roma Quadrata.

The *Via de' Cerchi* runs between the Palatine and Aventine, where, as its name suggests, the *Circus Maximus* was situated, which was originally instituted by the kings, afterwards extended by Cæsar and furnished with stone seats, and finally more highly decorated by the emperors. In the time of Pliny it was capable of containing 260,000 spectators, and after subsequent extensions the number of places was increased to 385,000. The last race which took place here was under the auspices of King Totila in 549, at a time when the city was to a great extent in ruins. In the centre ran a *spina*, or longitudinal wall which connected the *metae*, or goals, and determined the length of the course. With a few trifling exceptions the walls of the circus have entirely disappeared; but its form is distinctly traceable from a higher point, such as the Palatine. The Jewish burial-ground is situated within the Circus, at the base of the Aventine.

### The Aventine.

#### Monte Testaccio. S. Paolo Fuori.

The **Aventine** (151 ft.), anciently the principal seat of the Roman Plebs, and afterwards densely peopled, is now quite deserted, being occupied by monasteries and vineyards only. At its base lies the Porta S. Paolo, leading to the celebrated Basilica of that name, adjoining which is the Pyramid of Cestius with the Protestant Burial-ground and the enigmatical Monte Testaccio. The main street skirts the base of the hill close to the river, whilst other steep streets ascend the hill.

The principal street quits the Piazza Bocca della Verità (p. 213) on the S. side under the name of VIA DELLA SALARA. To the l., by the church of S. Maria in Cosmedin, a street diverges to the l., following which, and turning to the r. where it divides, we reach S. Prisca (p. 208) in 10 minutes. About 2 min. farther, at the small *Chapel of St. Anna*, a second street diverges, leading in 5 min. to the three adjacent churches, mentioned at p. 217.

The main street then runs between houses and walls of no interest, and under the name of VIA DELLA MARMORATA (Pl. II, 18), reaches the Tiber in 6 min. from the Piazza Bocca della Verità, and skirts the river for about 2 min. To the r. we enjoy a pleasing retrospect of the Ponte Rotto and the Capitol. The large building on the opposite bank is the *Hospital of S. Michele*, in front of it the small harbour where the steamboats to Ostia and Porto lie. We next reach the **Marmorata**, the landing-place and depôt of the unwrought marble of Carrara. In the course of excavations made on the bank of the river below this point since 1867 the *Emporium*, or ancient quay, has been discovered.

After following the foot-path by the river for 8 min., we reach several raised landing-places with inclined planes to facilitate the removal of heavy weights. Rings for mooring vessels are still visible. Numerous blocks of wrought and unwrought marble were found in the vicinity, some of them of rare quality and great value; and many still bearing the marks of the quarry, numbers, addresses, and other inscriptions.

From the Marmorata the street runs between walls and through an archway of brick (*Arco di S. Lazaro*). After 6 min. the street from the three churches on the Aventine descends from the l. (no thoroughfare). Opposite, on the r., the large gateway (No. 24) leads to the *Prati del Popolo Romano*. On the l., farther on, we pass a powder-magazine, and leaving the Pyramid of Cestius and the old burial-ground to the l., we arrive in 3 min. at the gate of the —

**Protestant Cemetery** (Pl. III, 16; custodian present from 7 a. m. to 4½ p. m.; ½ fr.). The smaller and older burying-ground just mentioned, situated near the pyramid, and intended for non-Romanists, was laid out at the beginning of the century and surrounded by a ditch, but is now disused (the custodian shows it if desired). In 1825 the present burial-ground, since doubled in extent, was set apart for this purpose. It is a retired spot, rising gently towards the city-wall, affording pleasing views, and shaded by lofty cypresses, where numerous English, American, German, Russian, and other visitors to Rome are interred. Amongst many illustrious names the eye will fall with interest upon that of the poet *Shelley* (d. 1822), 'cor cordium', whose heart only was buried here. His remains were burned in the bay of Spezia, where they were washed on shore.

The **\*Pyramid of Cestius** (Pl. III, 16), originally situated in the *Via Ostiensis*, was enclosed by Aurelian within the city-wall.

This is the tomb of Caius Cestius, who died within the last thirty years before Christ, and, according to the inscriptions on the E. and W. sides ('C. Cestius L. F. Pob. Epulo. Pr. Tr. Pl. VII. vir Epulonum'), was prætor, tribune of the people, and member of the college of Septemviri Epulonum, or priests whose office was to conduct the solemn sacrificial banquets. The inscription on the W. side beneath records that the monument was erected in 330 days under the supervision of L. Pontius Mela and the freedman Pothus. Alexander VII. caused the somewhat deeply imbedded monument to be extricated in 1663, on which occasion, besides the two columns of white marble, the colossal bronze foot, now in the Capitoline Museum, was found. According to the inscription on the pedestal, it appears to have belonged to a colossal statue of Cestius.

The Egyptian pyramidal form was not unfrequently employed by the Romans in the construction of their tombs. That of Cestius is constructed of brick and covered with marble blocks; height 116 ft., width of each side of the base 98 ft. The interior (19 ft. long, 13 ft. wide, and 16 ft. high) was originally accessible by ladders only. The present entrance was made by order of Alexander VII. (key kept by the custodian of the Protestant cemetery). The vaulting shows traces of painting.

Crossing the meadows, we next proceed to **Monte Testaccio**

(Pl. III, 13), the summit of which is marked by a wooden cross and commands a magnificent \*\*panorama: —

To the N., the city, beyond it the mountains surrounding the crater of Baccano, then the isolated Soracte with its five peaks. To the E. the Sabine Mts., in the background the imposing Leonessa, in the nearer chain M. Genaro, at its base Monticelli, farther to the r. Tivoli. Beyond this chain the summits of M. Velino above the Lago Fucino are visible. To the S. of Tivoli appears Palestrina. After a depression, above which some of the Volscian Mts. rise, follow the Alban Mts.: on the buttress farthest E. is Colonna, beyond it Frascati, higher up Rocca di Papa, M. Cavo with its monastery, below it Marino, finally to the r. Castel Gandolfo. The most conspicuous objects in the broad Campagna are the long rows of arches of the Aqua Claudia and the Acqua Felice towards the S., and the tombs of the Via Appia with that of Caecilia Metella.

M. Testaccio, 164 ft. in height, is, as its name signifies, entirely composed of the remains of broken pottery. When and how this hill was formed is still an unsolved mystery. The popular belief was that the vessels in which conquered nations paid their tribute-money were broken here, while the learned have assumed that potteries once existed in the vicinity, and that the broken fragments together with other rubbish were collected here to be used for building purposes. Others have connected this remarkable hill with the Neronian conflagration, or with the magazines situated on the Tiber near the old harbour (p. 215). The hill existed prior to the Aurelian wall, and brick stamps found there date from the first centuries of the Christian era. It is now honey-combed with cellars, in some of which wine is sold, and on holidays it is much visited by pleasure-seekers.

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A visit to the three adjacent churches on the Aventine may conveniently be combined, either in going or returning, with a visit to S. Paolo Fuori (comp. p. 215).

\***S. Sabina** (Pl. III, 18), which probably occupies the site of an ancient temple, was erected in the pontificate of Celestine I. by Petrus, an Illyrian priest, in 425, and restored in the 13th, 15th, and 16th centuries. Since the time of Innocent III. it has belonged to the Dominicans. It is usually entered by a side-door; if closed, visitors ring at the door to the l., and proceed through the monastery to the old portico, now closed, and the principal portal with its handsome carved doors, probably of the 12th cent. The interior, with its twenty-four ancient Corinthian columns of Parian marble and open roof, has well preserved the character of an early basilica. Festival, 29th Aug.

**ENTRANCE-WALL.** Over the door, an ancient inscription in mosaic with the name of the founder; on the l. a figure emblematical of the *Ecclesia ex Circumcisione* (Jewish Christians), on the r. that of the *Ecclesia ex Gentibus* (Pagan Christians).

**NAVE.** On the pavement in the centre of the nave is the tomb of Munio da Zamora, principal of the Dominican order (d. 1300), adorned with mosaic. In the chapel of St. Dominicus, at the extremity of the r. aisle, the \**Madonna del Rosario* with St. Catharine, an altar-piece by *Sassoferrato*, re-

garded as his master-piece. Other paintings (by *Zuccheri* and others) are of no great value.

The adjoining *Monastery* possesses handsome cloisters with upwards of 100 small columns. The garden commands a fine \*view of Rome, with the Tiber in the foreground.

**S. Alessio** (Pl. III, 18) (when closed, visitors ring at the door to the l. under the portico) is an ancient church with an entrance-court. The date of its foundation is unknown, but it was re-consecrated by *Honorius III.* after the recovery of the relics of the saint in 1217. In 1426 it came into the possession of the order of St. Jerome, to which with the neighbouring monastery it still belongs. The interior was modernised in 1750, and again recently.

The N. AISLE contains a well and a wooden staircase belonging to the house of the parents of the saint, which formerly stood by the side of the church. Two small columns adorned with mosaic in the choir are, according to the inscription, the remnants of a work of 19 columns by *Jac. Cosmas*.

A small piazza is next reached. The green door on the r. side contains the celebrated \**Key-hole* through which St. Peter's is seen at the end of the principal avenue of the garden. Visitors ring in order to obtain access to the church of —

**S. Maria Aventina**, or *del Priorato* (Pl. III, 18). The adjacent monastery is a priory of the Maltese order. The church, which was founded at a very remote period, was restored by *Pius V.* and altered to its present unsightly form by *Piranesi* in 1765. On the r. of the entrance is an ancient sarcophagus, on which the deceased (head unfinished), surrounded by *Minerva* and the *Muses*, is represented; the remains of a Bishop *Spinelli* were afterwards placed in it. Also a statue of *Piranesi*, and the tombs of several members of the Maltese order (*Caraffa*, *Caracciolo*, *Seripando*, etc.) of the 15th cent. Picturesque view of the river and city from the garden.

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The first street diverging from the *Via della Salara* (p. 215) to the l., immediately beyond *S. Maria in Cosmedin*, crosses the *Aventine* and again joins the main street near the *Porta S. Paolo*. Midway stands **S. Prisca** (Pl. III, 21), usually closed, a church of very early origin, but modernised in the 17th cent. The ancient columns have been built into the walls. It perhaps occupies the site of the temple of *Diana* belonging to the ancient *Latin League*, and founded by *Servius*.

The *Vigna Maccarani* (Pl. III, 17), opposite the church, contains a fragment of the venerable *Servian Wall*, excavated on the slope of the *Aventine*. (We reach it by traversing the vineyard straight to the end, and then taking the main path to the l.) It consists of large blocks of tuffstone, placed alternately length and breadthwise. The arch here belongs to a much later



period. In the latter period of the republic the wall, as the ruins indicate, was disused and entirely built over. Another, but more imperfect fragment may be seen in the vigna on the other side of the street, below S. Saba.

Below S. Prisca, the street ascends, in the direction of the gate, to **S. Saba** (Pl. III, 28), a church of great antiquity, but almost entirely rebuilt in 1465. To the l. in the portico an ancient sarcophagus with representation of a wedding and Juno Pronuba. The interior contains 14 columns, some of granite, others of marble, with mutilated capitals; the walls of the nave bear traces of painting. The church belongs to the Collegium Germanicum, and is most easily seen on Thursday afternoons. Festival, 5th Dec.

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About  $1\frac{1}{2}$  M. from the PORTA S. PAOLO (Pl. III, 16), anciently the *Porta Ostiensis*, is situated the celebrated church of *S. Paolo fuori le Mura*. About midway on the unattractive route a small chapel on the l. indicates the spot where, according to the legend, St. Peter and St. Paul took leave of each other on their last journey. (Omnibus in the afternoon every half-hour from the corner of the Pal. Venezia, at the back of Gesù, 6 soldi; fiacre  $1\frac{1}{2}$ —2 fr.)

**S. Paolo fuori le Mura** was founded in 388 by Theodosius and Valentinian II. on the site of a small church of Constantine, and was restored and embellished by many of the popes, especially Leo III. Prior to the conflagration of the night of 15th July, 1823, this was the finest and most interesting church at Rome. It was a basilica with double aisles and open roof; and the architrave was supported by eighty columns of pavonazzetto and Parian marble, adorned with busts of the popes. It contained numerous ancient mosaics and frescoes, and in the Confessio the sarcophagus of St. Paul, who, according to tradition, was interred by a pious woman named Lucina on her property here. The front towards the Tiber was approached by a colonnade, and early in the middle ages an arcaded passage connected it with the city.

Immediately after the fire, Leo XII. began the work of restoration, which was presided over by Belli, and afterwards by Poletti. The transept was consecrated by Gregory XVI. in 1840, and the whole church by Pius IX. in 1854, on the occasion of the meeting of the Council. The new building is unfortunately modern in style, and in many respects displeasing; but its dimensions in the interior (130 yds. in length, 65 yds. in width, 75 ft. in height) and the valuable materials of which it is built are imposing. The principal portal towards the Tiber is still unfinished; the present entrance is either from the road on the opposite (E.) side, or by the portico on the N. side. The former, at the back of the campanile, should be selected.

**Interior.** The small chamber first entered contains a colossal statue of Gregory XVI., and a few frescoes and ancient mosaics rescued from the fire. To the l. is the entrance to the Sacristy, which contains several good oil-paintings. Over the door the Scourging of Christ (attributed to *Signorelli*), on the r. a Madonna with SS. Benedict, Paul, Peter, and Justina. Also four single figures of the same saints. — In a straight direction from the entrance-hall several chapels are reached, containing a few ancient but greatly restored frescoes. To the l. in the last is the entrance to the court of the monastery (see below), to the r. that of the church, the transept of which is first entered. — We begin, however, with the NAVE, which with the four aisles is borne by columns of granite from the Simplon. The two yellowish columns of oriental alabaster at the entrance, as well as the four of the canopy of the high-altar, were presented by the Viceroy of Egypt, and the malachite pedestals by the Emp. Nicholas of Russia. Above the columns of the nave and aisles, and in the transept, is a long series of portrait-medallions of all the popes in mosaic (each 5 ft. in diameter). Between the windows in the upper part of the nave are representations from the life of St. Paul by *Gagliardi, Podesti, Consoni, Balbi*, etc. The windows of the external aisles are filled with stained glass (apostles and Fathers of the church, with their names surrounded with glories). On the sides of the approach to the transept are the colossal statues of St. Peter and St. Paul; the \**Confessio*, or shrine, is richly decorated with rosso and verde from the lately rediscovered ancient quarries in Greece.

The ARCH of the Choir is adorned with \**Mosaics* of the 5th cent., executed by order of Galla Placidia, sister of Honorius and Arcadius: Christ blessing in the Greek fashion (with the fore, middle, and little finger), with the 24 elders of revelation. On the side next the transept: Christ in the centre, l. Paul, r. Peter. Under the arch is the HIGH-ALTAR with a \*canopy by *Arnolfo del Cambio*, the architect of the cathedral of Florence, and his assistant *Pietro* (1285). — TRANSEPT: In the tribune \**Mosaics* of the beginning of the 13th cent.: in the centre Christ, with Pope Honorius III. at his feet; on the r. SS. Peter and Andrew, on the l. Paul and Luke. Under these are the Twelve Apostles and two angels. Below them is the modern episcopal throne. To the l. by the apse the (1st) CHAPEL OF ST. STEPHEN, with a statue of the saint by *Rinaldi*, and two pictures (Stoning of St. Stephen, by *Podesti*, and the Council of high-priests, by *Coghetti*). 2nd. CAPPELLA DEL CROCIFISSO: in front of the mosaic below it, Ignatius Loyola and his adherents pronounced the vows of their new order, 22nd April, 1541. — On the r. the (1st) CAP. DEL CORO, designed by *C. Maderno*, was spared by the fire. 2nd. CAP. DI S. BENEDETTO, with his statue by *Tenerani*. — By the narrow walls of the TRANSEPT: l. altar with the Conversion of St. Paul by *Camuccini* and the statues of St. Romuald by *Stocchi*, and St. Gregory by *Laboureux*; r., altar with the Assumption of the Virgin by *Podesti*, and statues of SS. Benedict and Theresa by *Baini* and *Tenerani*.

The *Monastery* of the church has belonged to the Benedictines since 1442. It possesses a beautiful \**Court* of the 13th cent. (entrance, see above; keys at the sacristy;  $\frac{1}{2}$  fr.), containing numerous heathen and early Christian inscriptions from the neighbouring, now inaccessible catacombs, and a few fragments of ancient and mediæval sculptures, among them a large sarcophagus with the history of Apollo and Marsyas. The monastery is richly endowed, but the situation is so unhealthy that it is deserted during the summer. The principal festivals of the church are on 25th Jan., 30th June, and 28th Dec. Opposite the church a poor osteria; the taverns, however, on the road  $\frac{1}{2}$  M. farther are favourite resorts. Visit to the Tre Fontane, see p. 295.

**The Via Appia within the City.***Thermae of Caracalla. Tomb of the Scipios. Columbaria.*

From the Arch of Constantine (p. 199) we follow the *Via di S. Gregorio* towards the S., leading between the Palatine and Cælius. After 5 min. S. Gregorio (p. 224) lies on the l., beyond which the *Via de' Cerchi* (p. 215) diverges to the right. Near the point where the *Via S. Gregorio* unites with the *VIA DI PORTA S. SEBASTIANO* (Pl. III, 24, 26), was anciently situated the *Porta Capena*, or Capuan Gate, whence the **Via Appia** issued.

At the end of the rope-walk a street ascends on the r. to the church of **S. Balbina** (Pl. III, 23), situated on the slope of the Aventine, perhaps on the site of an ancient temple, and consecrated by Gregory the Great. The roof is still open, but the church is modernised and destitute of ornament. It contains a relief by *Mino da Fiesole* and a monument by *Johannes Cosmas*. (Visitors ring at the gate on the r. of the church.) The adjacent building is a Reformatory for young criminals under the management of a Belgian fraternity. The old tower (ascended by a bad stair) commands a fine \*view.

From the street a view to the l. is obtained of the Cælius, with the *Villa Mattei* (p. 225) and *S. Stefano Rotondo* (p. 226), to which the *Via delle Mole di S. Sisto* diverges to the left. The *Via di Porta S. Sebastiano* next crosses the turbid streamlet *Marrana*, immediately beyond which, to the r., the *Via Antonina* leads to the ruins of the —

\***Thermae of Caracalla**, or *Antoniniana* (Pl. III, 23; visitors ring at the gate to the l.;  $\frac{1}{2}$  fr.), situated  $\frac{3}{4}$  M. from the Arch of Constantine. They were begun in 212 by Caracalla, extended by Heliogabalus, and completed by Alex. Severus, and they could accommodate 1600 bathers at once. The magnificence of the establishment was unparalleled. Numerous statues, including the Farnese Bull, Hercules, and Flora at Naples, mosaics, etc., have been found here; and bare as the walls now are, and notwithstanding the destruction of the roof, they still afford a reminiscence of the technical perfection of the structure. The establishment was quadrangular in form, surrounded by a wall, and had its porticoes, race-course, etc.: length 240 yds., width 124 yds., total area of grounds 360 yds. in length, by as many in breadth. The use of all the chambers cannot now be ascertained, and the most important only are enumerated here.

We first enter a spacious oblong, once surrounded by columns (*Peristyle*), and containing scanty remains of mosaic pavement. Keeping to the l., we enter a large saloon, which appears to have been the *Calidarium*, or hot-air bath. By the last pillar on the r. is a new stair, ascending by 98 steps to the roof, which commands a magnificent \*panorama of the Campagna and of an-

cient Rome; but it has of late been considered in a dangerous condition. From the calidarium a second peristyle is entered, corresponding to the former, and also containing remains of mosaic-pavement. We now traverse the semicircular *Exedra* to the *Tepidarium*, or warm bath, situated in the centre, next to the calidarium. To the l. of this is the *Frigidarium*, or cold bath, a large round space, the vaulting of which has fallen in. A small stair by the wall here affords a survey of part of the grounds which surrounded the baths. On this side lay the stadium. Other remains of the *Thermæ* are scattered over the neighbouring vineyards. In a closed room in the Calidarium, which the custodian shows if desired, are preserved several fragments of architecture and sculpture found in the *Thermæ*, including a head of Marsyas, head of Apollo, and torso of a Cupid.

Returning to the *Via di Porta S. Sebastiano*, we first reach a public arboretum on the l.; then, a little farther, on the r., the church of **SS. Nereo ed Achilleo** (Pl. III, 26), standing on the site of a temple of Isis, founded by Leo III. about 800, and almost entirely rebuilt by Card. Baronius at the end of the 16th century. Festival, 12th May. Admission probably obtainable any forenoon.

The INTERIOR exhibits the characteristics of an ancient basilica. At the end of the nave is an ambo on the l., supposed to be of great age, transferred hither from S. Silvestro in Capite; opposite is a marble candelabrum for the Easter-candles, of the 15th cent. Above the arch of the tribune are fragments of a mosaic of the time of Leo III., freely supplemented by painting: Christ between Moses and Elias, in front the kneeling Apostles, r. the Annunciation, l. the Madonna.

The opposite church of *S. Sisto*, restored by Benedict XIII., contains nothing worthy of note. The monastery was dedicated to St. Dominicus by Honorius III. Adjoining it is the collection of the antiquity-vendor *Guidi*. — The *Via della Ferratella* then diverges to the l. to the Lateran (p. 232), passing the ruin of a small temple of the Lares.

On the r., in the main street, a little farther on, is **S. Cesareo**, a small but curious church, mentioned as early as the time of Gregory the Great, and finally restored by Clement VIII. (open on the mornings of Sundays and festivals).

INTERIOR. In the centre of the anterior portion of the church are two altars dating from the close of the 16th cent.; at the farther extremity, to the l., the old pulpit with sculptures: Christ as the Lamb, the symbols of the Apostles, and sphynxes; opposite, a modern candelabrum with ancient basis. The inlaid screen of the presbyterium and the decorations of the high-altar are mediæval. The tribune contains an ancient episcopal throne.

The piazza in front of the church is adorned with an ancient column. The ancient *Via Latina*, which traversed the valley of the Sacco and terminated at Capua, diverges here to the left. The old *Porta Latina* (Pl. III, 28) was closed in 1808. Near it, to the l. (5 min. walk from S. Cesareo), beyond the old monastery,



is the church of *S. Giovanni a Porta Latina* (Pl. III, 29), which was modernised by restorations in 1566, 1633, and by Card. Rasponi in 1686. The four antique columns in the portico and ten in the interior are now almost the only objects of interest it contains.

To the r., nearer the gate, is an octagonal chapel of the 16th cent., named *S. Giovanni in Oleo* from the legend that St. John was thrown into a cauldron of boiling oil at this spot, but having come out unhurt was then set at liberty.

The adjoining vineyard (formerly Vigna Sassi; key kept by custodian of the church) contains, immediately to the l., a columbarium (see below), with interesting decorations in stucco and colours, the so-called *Tomb of the Freedmen of Octavia*. A stair, partly modern, descends to a niche decorated with plaster, below which is a cinerary urn with shells and mosaic. The tomb is vaulted; on the r. is an apse with painted vine-wreaths and Victories. Here and along the wall are several *aediculae*, or cinerary urns in the form of temples, with inscriptions and figures.

The vigna commands a pleasing view of the city. It may be traversed, and quitted by an egress to the Via di Porta S. Sebastiano. At the outlet is the tomb of the Scipios.

Farther on in the Via di Porta S. Sebastiano, on the l. by the cypress, at No. 13 in the same vigna (formerly Vigna Sassi) is the celebrated **Tomb of the Scipios** (Pl. III, 25, 28), discovered in 1780 ( $\frac{1}{2}$  fr.), but now containing a model only of the ancient sarcophagus of peperine-stone, which Pius VII. caused to be removed with the fragments of the others to the Vatican (see p. 262). This sarcophagus once contained the remains of L. Cornelius Scipio Barbatus, Consul B. C. 298, the eldest member of the family buried here. The bones of the hero, which were found in good preservation, were interred at Padua by Quirini, a Venetian, in order to withdraw them from the gaze of the curious. Here, too, were interred the son of the latter, Consul in 259, many of the younger Scipios, the poet Ennius, and several members of other families and freedmen. The tomb was originally above the surface of the earth, with a lofty threshold; the interior was supported by walls hewn in the solid tufa-rock. It was probably injured, or at least altered, during the imperial age, when freedmen were interred here; and as it has since been to some extent modernised, it is hardly worthy of a visit (custodian with light  $\frac{1}{2}$  — 1 fr.).

The adjacent Vigna Codini, No. 14, contains three \***Columbaria** in excellent preservation (1 fr.), and supposed to date from the imperial period. These were tombs capable of containing a great number of cinerary urns, and so named from their resemblance to pigeon-holes (*columbaria*). They were generally constructed by several persons in common, or as a matter of speculation,

and each recess could be purchased, or inherited. The names of the deceased were inscribed over the niches (*loculi*) on marble tablets, on which their mode of acquisition of the spot and other remarks were occasionally also recorded. Each niche contained two, or more rarely four *ollae*, or cinerary urns, and was closed by a slab. The nature of the decorations depended of course on the means and taste of the family. Two of these structures are very similar: a steep stair descends into a square vault, supported by a central buttress, which, like the external walls contains a number of niches. The larger building contains 600 cinerary urns. The third, discovered in 1853, consists of three vaulted passages, into the niches of which are built *ædiculæ* and small, sarcophagus-like monuments. The adjoining dark passages were used for the interment of slaves.

Immediately within the *Porta S. Sebastiano* ( $1\frac{1}{4}$  M. from the arch of Constantine) is the **Arch of Drusus**, a sadly mutilated monument, probably the one that was erected in honour of Claudius Drusus Germanicus B. C. 8. It is constructed of travertine-blocks, partly covered with marble, and still possesses two marble columns on the side towards the gate. It terminated in a pediment, until Caracalla conducted over it an aqueduct to supply his baths with water, the brick remains of which seriously mar the effect.

The marble blocks of the *Porta S. Sebastiano*, formerly *Porta Appia*, appear to have been taken from ancient buildings; it is surmounted by mediæval towers and pinnacles. With regard to the *Via Appia* without the city, see p. 296.

### The Cælius.

This once densely peopled hill (165 ft.) is now deserted like the Palatine and Aventine.

Starting from the arch of Constantine (p. 199), and following the *VIA DI S. GREGORIO* (comp. p. 221), or the public walks above it to the l., we reach the *Piazza di S. Gregorio*, where, on the r., is situated —

**S. Gregorio** (*al Monte Celio*) (Pl. III, 24), on the site of the house of St. Gregory's father, founded by that pope himself in 575 and dedicated to St. Andrew, and afterwards dedicated by Gregory II. to his first namesake. In 1633 it was restored by Card. Borghese, who caused the stair, colonnade, portico, and façade to be constructed by *Giov. Batt. Soria*. The reconstruction of the church was begun in 1725. Festival, 12th March.

ENTRANCE COURT, embellished with pilasters of the Ionic order. Under the colonnade in front of the entrance: l., monument of the Guidiccioni of 1643, but with sculptures of the 15th cent.; r., monument of the two brothers Bonsi of the close of the 15th century.

INTERIOR, with sixteen ancient columns. Over the HIGH-ALTAR: St. Andrew, altar-piece by *Balestra*. At the end of the S. AISLE: St. Gre-

gory, altar-piece by *S. Badalocchi*. Below it a \*predella: the Archangel Michael with the apostles and other saints, attributed to *L. Signorelli*. Here to the r. is a small CHAMBER preserved from the house of St. Gregory, containing a handsome ancient \*chair of marble and relics of the saint. Opposite, from the N. aisle, the CAP. SALVIATI is entered. In front of the altar, on the r., an ancient and highly revered Madonna, which is said to have addressed St. Gregory; l., a \*ciborium of the 15th cent., disfigured by regilding.

The sacristan (1½ fr.) now shows three \*chapels detached from the church, and connected by a colonnade. A fragment of the Servian wall, partly covered with remains of other walls, is observed here. To the r., CHAPEL OF ST. SILVIA, mother of Gregory, with her statue by *Cordieri*; above it, in the vaulting of the niche, a fresco by *Guido Reni*, greatly damaged. — In the centre the CHAPEL OF ST. ANDREW. Over the altar: Madonna with SS. Andrew and Gregory, painted on the wall in oils by *Roncalli*. On the r. Martyrdom of St. Andrew (a copy in the Lateran, p. 237), *Domenichino*; l. \*St. Andrew, on the way to the place of execution, beholds the cross, *Guido Reni*; two pictures which were once extravagantly admired. — To the l. the CHAPEL OF ST. BARBARA, with a sitting statue of St. Gregory in marble, said to have been begun by *Michael Angelo*, completed by *Cordieri*. In the centre a marble table with antique feet, at which St. Gregory is said to have entertained twelve poor persons daily. According to the legend, an angel one day appeared and formed a thirteenth.

We now ascend to the N., between remains of old walls, to —

**S. Giovanni e Paolo** (Pl. II, 24), which has existed since the 5th century. The portico, mosaic-pavement in the interior, and architecture of the apse are of the 12th century. The church contains few objects of interest. The sacristan shows a marble slab on which the saints, whose house once stood here, are said to have been beheaded in the reign of Julian the Apostate.

The adjoining *Monastery* belongs to the Passionists. Below it are spacious ancient vaults. Visitors ring at the door on the r., in front of the colonnade of the church, and are escorted by a monk. The vaults, which are only partially freed from rubbish, were formerly believed to be substructions of the Temple of Claudius; but it is now supposed that they were connected with the Colosseum, and were used as dens for the wild beasts, or that they belonged to some ancient palace. Gentlemen are admitted by the upper door of the monastery to the \*garden, whence there is a beautiful prospect of the Forum, Colosseum, Lateran, S. Stefano Rotondo, etc. (1½ fr.).

Higher up towards the S., on the r., is the entrance to the *Villa Mattei* (Pl. III, 24, 27), founded in 1582, and once the most beautiful at Rome (*Villa Caelimontana*). It contains few antiquities, but the grounds and points of view are worthy of a visit. (Visitors admitted on leaving their cards.)

We now continue to ascend the street flanked by walls, and reach the *Arch of the Consuls Dolabella and Silvanus* (Pl. III, 27), constructed of travertine in A. D. 10, and apparently connected with an aqueduct.

Near this, on the r., is the portal, embellished with mosaic, of an old hospital which once belonged to the small church of

*S. Tommaso in Formis* (Pl. III, 24), situated behind it. The interesting mosaic, representing Christ between a black and a white slave, was executed in the 13th cent. by two masters of the Cosmas family, and is an allusion to the order of Trinitarians founded in 1198 for the purpose of ransoming Christian slaves.

To the l. is the street descending to the Colosseum, and on the r. is the *PIAZZA DELLA NAVICELLA* (Pl. III, 24, 27), so called from the small marble ship which Leo X. caused to be made from the model of the ancient original formerly in the portico of the church. The church of **S. Maria in Domnica**, or *della Navicella* (visitors knock), one of the most ancient deaconries of Rome, was re-erected by Paschalis I. in 817, to which period the columns of the nave and the tribune belong; the portico, erected by Leo X., is said to have been designed by *Raphael*.

**Interior.** The *NAVE* rests on eighteen beautiful columns of granite; above, beneath the ceiling, a frieze painted by *Giulio Romano* and *Perino del Vaga* (in grisaille; genii and lions in arabesques), afterwards retouched. The arch of the *TRIBUNE* rests on two columns of porphyry; the mosaics date from the 9th cent., but were considerably restored under Clement XI.; above the arch, Christ between two angels and the apostles, below are two saints; in the vaulting, the Madonna and Child imparting blessings, on either side angels, Paschalis I. kissing her foot; beneath all the figures spring forth flowers.

Opposite is **S. Stefano Rotondo** (Pl. III, 27; visitors proceed to the r. in the *Via di S. Stefano*, through the first green door on the r., and ring a bell on the r. under the portico), a very interesting building, on account of its construction, and, although greatly diminished in extent, the largest circular church in existence. It was erected at the close of the 5th cent. by Simplicius, and afterwards gorgeously decorated with marble and mosaics. It then fell to decay, but was restored by Nicholas V. In the original edifice, the diameter of which was 70 yds., the present external wall formed the central row of columns, while another lower wall, decorated with pilasters, 11 yds. distant, and still traceable round the church, formed the circumference. The church thus consisted of three concentric rings, intersected by two transepts. Nicholas V. shut out the external wall, and filled up the spaces between the central columns with masonry, with the exception of a few projecting chapels. The roof is rudely constructed of wood. The old entrance was on the E. side. In the present portico, erected by Nicholas, on the r., is the ancient episcopal throne, from which Gregory the Great delivered one of his homilies. Festival, 26th Dec.

**INTERIOR.** To the l. of the entrance is an altar-niche with mosaic of the 7th cent.; farther on, to the l., a chapel with (l.) a well-executed monument of the beginning of the 16th cent. Most of the fifty-six columns are of granite, a few of marble. The lateral walls bear frescoes of fearful scenes of martyrdom, by *Tempesta* and *Pomarancio* (much retouched). In the centre a canopy of wood. The dome is borne by two lofty columns of granite and two buttresses.



Beyond the church the Via di S. Stefano leads past the extensive fragments of an ancient aqueduct in 5 min. to the vicinity of the Lateran (p. 232).

### S. Clemente. The Lateran.

From the Colosseum (p. 197) three streets run towards the S.E.: to the l. the Via Labicana to the Thermæ of Titus (p. 200), to the r. the Via de' Quattro Santi to the church of that name, uniting with the following street near the Lateran, and lastly, between these two, the VIA DI S. GIOVANNI IN LATERANO to the (12 min.) Piazza of the Lateran and the Porta S. Giovanni.

Following the latter, it leads us in 5 min. to a small piazza, where on the l. is situated —

**\*S. Clemente** (Pl. II, 27; side-entrance from the street generally open; if not, visitors ring at the principal door under the portico), one of the best-preserved basilicas of Rome, and rendered still more interesting by the result of recent important excavations, which have brought to light the original structure, mentioned by St. Jerome in 392, and situated below the present church. In 417 a council of the church assembled here, and the building was afterwards frequently restored and decorated with painting. It was almost entirely destroyed in 1084 on the entry of Robert Guiscard into Rome, and in 1108 Paschalis II. erected on its ruins the present upper church, with which he incorporated all the available parts of the lower, such as the choir and the ambos. The church also underwent frequent restoration, and was finally decorated with considerable taste by Clement XI., who however unfortunately added the unsuitable ceiling. St. Clement (90—100), according to a Roman tradition, was the third successor of St. Peter, and suffered martyrdom in the Black Sea.

From the principal gate in the Via di S. Clemente, we first enter the *Atrium* surrounded by a colonnade and paved with fragments of marble (giallo and verde antico), and beyond it the UPPER CHURCH, consisting of nave and aisles, but, like all genuine basilicas, without a transept.

**Interior.** The NAVE with its flat ceiling is separated from the aisles by sixteen antique columns, and contains the \**Screen* of the choir and the *Ambos* from the lower church, with the monogram of Pope John VIII. (key kept by the sacristan). The *Canopy* with four columns of pavonazetto dates from the time of Paschalis II. — In the TRIBUNE, an ancient episcopal throne, restored in 1108. *Mosaics* of the tribune of the 12th cent. On the arch in the centre: Bust of Christ with the Symbols of the Four Evangelists, l. SS. Paul and Lawrence, beneath them Isaiah, lower down the city of Bethlehem, r. SS. Peter and Clement, below them Jeremiah, lower down the city of Jerusalem. On the vaulting: Christ on the Cross, with John and Mary surrounded by luxuriant wreaths, below which are the thirteen lambs. On the wall of the apse, Christ and the apostles, restored by means of painting only. On the walls by the tribune, monuments of the close of the 15th cent. In the

chapel at the end of the S. AISLE a statue of John the Baptist by Donatello's brother *Simone*. — To the l. of the principal entrance, the CAPPELLA DELLA PASSIONE with \*frescoes of the beginning of the 15th cent., unfortunately retouched. Vasari ascribes them to *Masaccio*, who could not then have been older than seventeen, but more modern authorities incline to his teacher *Masolino da Panicale*. On the arch over the entrance the Annunciation. To the l., near the entrance, St. Christopher. On the wall behind the altar a Crucifixion; on the l. scenes from the life of St. Catharine: above, she refuses to worship a heathen idol; she teaches the king's daughters in prison; below, she disputes before Maxentius with the doctors; an angel breaks the wheels on which she was to be broken; her execution. The paintings on the window-wall, greatly damaged, probably referred to St. Clement.

The LOWER CHURCH has been excavated since 1858 under the auspices of the Prior Mullooly (sacristan, who attends visitors with a light, 1 fr.). In order, however, to obtain a distinct idea of the original structure, which has been considerably marred by alterations, the visitor should repair to the church on 23rd Nov., or about the 26th Feb. (the day varies) on which days the lower church is completely illuminated. The entrance is from the sacristy (in the r. aisle), on the walls of which are hung copies of the frescoes in the lower church, and plans comparing the upper with the lower part of the edifice.

A broad marble stair, with inscriptions on the walls from the time of Pope Damasus, descends to the vestibule in which the nave and aisles of the lower church terminate. The aisles alone have remained in their original condition, while in the nave additions of three distinct periods are observable. The newest are the buttresses constructed during the recent excavations for the support of the upper church, and recognisable by their white-wash. The older additions consist of the wall between the columns of the r. aisle, and the lateral wall on the r., both built on the occasion of the erection of the upper church, the former for the support of the external wall above, the latter to sustain the r. row of columns above. The most ancient alterations were made at a period when the lower church was still in use, and consist of masonry built round the columns of the l. aisle, adorned, like the outer walls, with \*frescoes, some of which are in excellent preservation. Apart, then, from the subsequent alterations, the church was a basilica with nave and aisles, and a semicircular apse corresponding with that above; the l. aisle corresponded with the l. aisle of the upper church, while the nave was as wide as the nave and r. aisle of the upper church together. The ceiling was borne by 16 ancient columns of granite and marble. Seven of those in the r. aisle are still in their places, while those in the l. aisle are still partially concealed by the masonry.

The *Frescoes* date from different periods, extending over seven centuries. We begin with the VESTIBULE. Immediately to the l. by the stair is a female head with nimbus, believed

by De Rossi to date from the 5th cent. Farther on, under the first arch on the l., \*Christ blessing in the Greek mode, with first, middle, and little finger extended (as in the old mosaics of S. Paolo fuori le Mura, p. 220), between the archangels Michael and Gabriel and SS. Andrew (l.) and Clement (r.). Before him kneel SS. Cyril and Methodius (9th or 10th cent.). The figures in this, as well as in the following scenes, have their names attached. Opposite (on the r.), a Mother finds at the altar of St. Clement her child who had been swallowed up by the sea and thrown on shore a year later. Under it the family of the donor grouped round the medallion portrait of St. Clement. To the r. is the dedication: *In nomine Domini. Ego Beno de Rapiza cum Maria uxore mea pro amore dei et beati Clementis pingere feci* (11th cent.). On the r., farther on, the Transference of the relics of St. Cyril from the Vatican to S. Clemente in the reign of Pope Nicholas, with the dedication: *Ego Maria Macellaria pro timore Dei et remedio anime mee haec pingere feci*. — At the end of the vestibule on the r. is the entrance to the N. AISLE. Over the door of the latter are three badly preserved frescoes, of which that in the centre appears to represent the resuscitation of a child. Two only of the frescoes at the end of this aisle are distinguishable: on the posterior wall in the l. corner, St. Cyril before the Emp. Michael; on the lateral wall, a Youth baptised by St. Methodius. (10th cent.). — The NAVE is now entered through the arch in the r. wall. Here, immediately to the l., is a \*fresco in three sections, one above the other. Half of the uppermost, the Enthronement of St. Clement, is destroyed. That in the centre represents St. Clement celebrating mass; on the r. Theodora converted to Christianity and her husband Sisinius struck with blindness; the smaller figures on the l. are those of the donor Beno and his wife. Below it is the dedicatory inscription. The lowest represents Sisinius causing a column to be bound instead of St. Clement (11th cent.). The lateral surfaces of this pillar are also adorned with frescoes (l. St. Antony, Daniel in the lions' den; r. St. Egidius, St. Blasius), but the adjoining wall prevents them from being seen. Farther on towards the vestibule, on the same wall, is another and larger \*fresco in three sections. The highest, now half obliterated, represents Christ between Michael and St. Clement (l.), and Gabriel and Nicholas (r.). In the centre are three scenes from the life of St. Alexius, placed one above the other as is the case with scenes on Roman sarcophagi: *a.* Alesius returns unrecognised to Rome as a hermit; *b.* Pope Boniface I. blesses the dying man; *c.* The betrothed of the dead man recognises his corpse. The lowest of the three frescoes is of a decorative character with flowers and birds. At the end of this wall are three scenes from the life of Christ. Next to

them, on the wall of the vestibule, on the r. the Crucifixion, on the l. the Assumption. Over the latter, Christ borne by four angels; at the corners St. Vitus (r.) and Leo IV. (l.) with the inscription *S. Dom. Leo IV. P. P. Ro.*, and the square halo with which living persons were usually represented (9th cent.).—The frescoes of the external wall of the S. AISLE are almost obliterated. A niche here contains a group of Mary with Jesus. On the arch above, Christ (beardless), with figures of angels and saints on each side.

Below this church have been discovered ancient chambers and tufa masonry, the latter probably of the republican period, and an altar of Mithras. According to tradition, the church occupies the site of the saint's house. The chambers recently discovered are damp and partly filled with water. The stair descending to them is at the end of the S. aisle. — S. Clemente gives a title to a cardinal, and belongs to Irish Dominicans.

A transverse street opposite to S. Clemente leads to the VIA DE' QUATTRO CORONATI, and to the l. to the church of —

**SS. Quattro Coronati** (Pl. II, 27), dedicated to SS. Severus, Severianus, Carpophorus, and Victorinus, who suffered martyrdom under Diocletian. Five sculptors, who met with a similar fate for refusing to make images of heathen gods, are also revered here, and this is accordingly a favourite church with the 'scarpellini', or stone-masons, to whom the chapel of S. Silvestro belongs. The date of the foundation is very remote, and the materials were probably partly obtained from some ancient structure. After its destruction by Robert Guiscard, it was rebuilt by Paschalis II. in 1111, restored under Martin V. by Card. Alph. Carillo, and afterwards partly modernised.

The church now possesses two entrance-courts (when closed, keys to be obtained under the first entrance, to the r.;  $\frac{1}{2}$  fr.), a peculiarity owing to the diminution of its size on one of the occasions when it was restored, probably by Paschalis II. The church originally extended over the whole of the second court, and its former breadth is indicated by the ancient columns built into the walls of this court. The disproportionate size of the tribuna in the interior is thus accounted for. On the r., under the corridor in front of the entrance to the second court, is the *Cap. di S. Silvestro*, consecrated under Innocent IV. in 1246, containing valuable, though unattractive ancient paintings from the life of Constantine, in the Byzantine style. The second court still contains ancient columns and traces of the entablature. The interior consists of nave and aisles with galleries. The tribune is decorated with tasteless frescoes by *Giov. da S. Giovanni*. The nunnery comprises an establishment for the education of orphans.



To the r., farther on in the Via di S. Giovanni, is the *Villa Campana*, which formerly contained a valuable collection of antiquities, now in Paris and St. Petersburg.

We next enter the spacious and quiet **Piazza di S. Giovanni in Laterano** (Pl. II, 30), the buildings in which were chiefly erected by Sixtus V. On the r. is situated a large hospital for women, accommodating about 600 patients, and belonging to the obstetric department of the Sapienza. The Via in Merulana then diverges to the l. to S. Maria Maggiore (p. 145). On the opposite side of the piazza is the octagonal baptistery of *S. Giovanni in Fonte*; farther on, is the church, and before it the palace with the museum. In the centre rises an *Obelisk* of red granite, originally erected by King Thotmosis III. (B. C. 1599—1560) in front of the temple of the Sun at Thebes, and brought by Constantine to the Circus Maximus in 357. In 1587 it was discovered there in three pieces, and in 1588 was erected by Sixtus V. on its present site. This is the largest obelisk in existence, being 104 ft. in height, or with the pedestal 153 ft., and about 600 tons in weight. The gate to the l. opposite the projecting palace is the entrance to the *Villa Massimo* (p. 238).

Facing us, on the E. side of the piazza, is the **Scala Santa**, consisting of twenty-eight marble steps from the palace of Pilate at Jerusalem, which our Saviour is said to have once ascended. They were brought to Rome in 326 by the Empress Helena, and may only be ascended on the knees. They are now covered with wood for the purpose of saving the stone. The two adjoining flights are for the descent. At the foot of the steps are two groups in marble by *Giacometti*, Christ and Judas, and Christ before Pontius Pilate. At the top of the steps is the *Sancta Sanctorum* chapel, formerly the private chapel of the popes, and the only part of the old Lateran palace now preserved. It was erected in 1278 by a member of the Cosmas family by order of Nicholas III., and contains, among other relics, a Christ in mosaic in the style of the 9th cent., and another painted on wood, attributed to St. Luke. The portico towards the piazza was erected by Sixtus V.

From the adjoining angle, to the l., the street diverges to the *Villa Wolkonsky* (p. 238).

To the E. of the piazza last described lies the **PIAZZA DI PORTA S. GIOVANNI** (Pl. II, 33), where, especially in front of the church, and to the r. by the city-wall, a charming prospect of the mountains and Campagna is enjoyed. To the l. by the Scala Santa is a tribune erected by Benedict XIV. with copies of the ancient *Mosaics from the Triclinium of Leo III.*, or principal dining-room of the ancient palace. These copies are from old drawings. The originals, executed at the end of the 8th cent., were destroyed

in the pontificate of Clement XII. Their subject is the union of spiritual and temporal power effected by Charlemagne. In the centre, Christ after his Resurrection, with his disciples; on the l., Christ enthroned delivers the keys to Pope Sylvester and the banner to the Emp. Constantine; on the r. St. Peter presenting the papal stole to Leo and the banner to Charlemagne. — At the back of the tribune a survey is obtained of the arches of the Aqua Claudia. An avenue leads hence in 5 min. to S. Croce in Gerusalemme (p. 150).

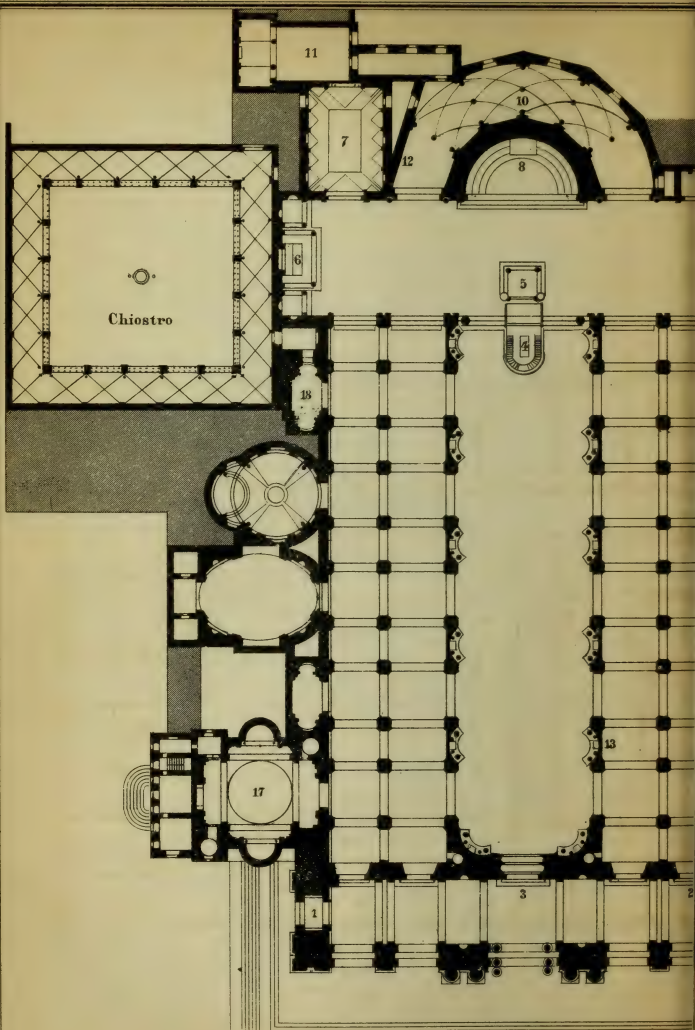
The *Porta S. Giovanni*, named after the church, was erected in 1574, and took the place of the ancient and now closed *Porta Asinaria*, which stood a little to the right. Route hence to the Campagna, see p. 301.

\***S. Giovanni in Laterano** (Pl. III, 30; comp. ground-plan), '*omnium urbis et orbis ecclesiarum mater et caput*', was the principal church of Rome after the time of Constantine the Great. The emperor presented to Pope Sylvester a large palace, which had hitherto belonged to the wealthy family of the Laterani, and fitted up a church within it. It was called the *Basilica Constantiniana* after its founder, and sometimes *S. Salvatoris*, or *Aula Dei*, as being a second Zion, and gradually became privileged to grant the most ample indulgences. It was overthrown by an earthquake in 896, but was re-erected by Sergius III. (904—911), and dedicated to John the Baptist. In 1308 it was burned down, but was restored by Clement V., and decorated with paintings by Giotto. A second fire destroyed the church in 1360, after which it was rebuilt by Urban IV. and Gregory XI. It was again altered by Martin V. (1430), Eugene IV., and Alexander VI., and modernised by Pius IV. (1560), by the alterations of Borromini (1650), and by the façade of Galilei (1734). Five important Councils have been held in this church, viz. those of 1123, 1139, 1179, 1215, and 1512.

The **FAÇADE** by *Alessandro Galilei*, with a portico and open loggia above it, is the best of this description in Rome. From the central arcade of the loggia the Pope pronounces his benediction on Ascension-day. To the l. in the **PORTICO** is an ancient statue of Constantine the Great (Pl. 1), found in the *Thermæ* of that emperor. Of the five entrances the *Porta Santa* (Pl. 2) on the r. is closed, but is opened in the year of jubilee. The central entrance (Pl. 3) possesses two bronze doors with garlands and other decorations. The portico is 33 ft. in depth and 174 ft. in width; the church 408 ft. in length.

**Interior.** The **NAVE**, which is flanked by double aisles, is supported by twelve pillars, the work of *Borromini*, partly enclosing the ancient columns. In the niches are the Twelve Apostles, of the school of *Bernini*; reliefs by *Algardi*. Over these are the figures of twelve prophets. The ceiling, said to have been designed by *Michael Angelo*, is more probably by *Giacomo della*

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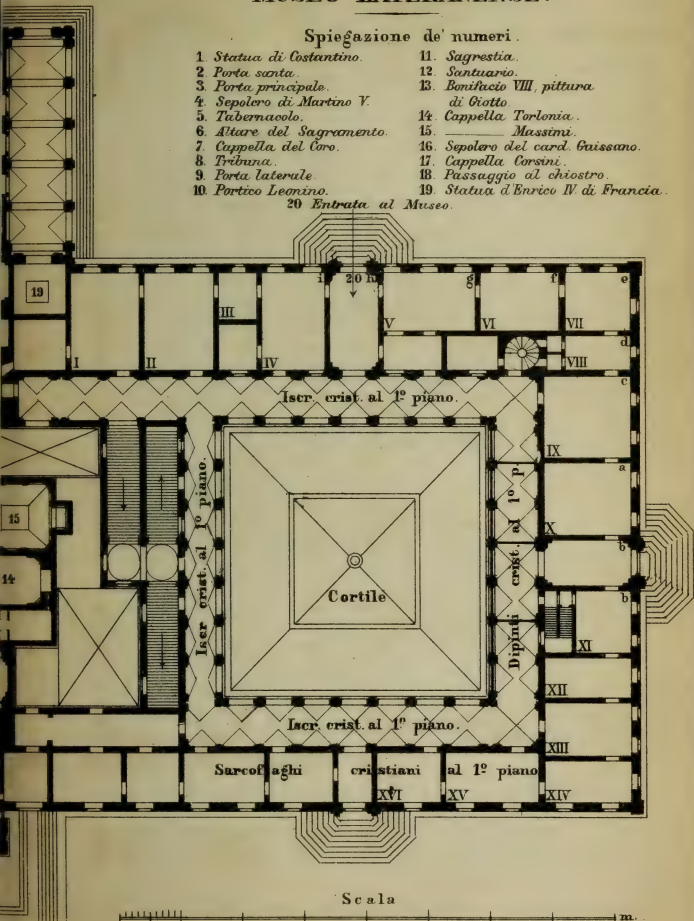




# BASILICA di S. GIOVANNI IN LATERANO e MUSEO LATERANENSE.

## Spiegazione de' numeri.

- |                           |  |
|---------------------------|--|
| 1. Statua di Costantino.  | 11. Sagrestia.                           |
| 2. Porta santa.           | 12. Santuario.                           |
| 3. Porta principale.      | 13. Bonifacio VIII, pittura<br>di Giotto |
| 4. Sepolcro di Martino V. | 14. Cappella Torlonia.                   |
| 5. Tabernacolo.           | 15. ——— Massimi.                         |
| 6. Altare del Sacramento. | 16. Sepolcro del card. Guissano.         |
| 7. Cappella del Coro.     | 17. Cappella Corsini.                    |
| 8. Tribuna.               | 18. Passaggio al chiostro.               |
| 9. Porta laterale.        | 19. Statua d' Enrico IV. di Francia.     |
| 10. Portico Leonino.      | 20. Entrata al Museo.                    |



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*Porta.* The richly inlaid pavement dates from the time of Martin V. On the r. and l. at the end of the nave are the only two ancient granite columns now visible. Below, in front of the *Confessio* (Pl. 4), is the \*monument of Pope Martin V. (d. 1431), in bronze by *Simone*, brother of Donatello. — In the centre of the TRANSEPT, which is raised by two steps, is the \**Canopy* (Pl. 5), a beautiful work of 1367, lately restored, with paintings by *Barna da Siena*, dating from 1390, but freely restored. It contains numerous relics, including, it is said the heads of SS. Peter and Paul. Below it is the high-altar (*altare papale*), at which the pope alone reads mass, containing a wooden table from the catacombs which is said to have been used as an altar by St. Peter. The transept was restored under Clement VIII. by *Giac. della Porta* (1603) and adorned with frescoes. Here to the l. is the great Altar of the Sacrament (Pl. 6), with four ancient columns of gilded bronze, which once belonged to the original basilica. The chapel of the choir, (Pl. 7; generally closed), to the l. of the tribune, contains a portrait of Martin V. by *Scip. Gaetano*, and an altar-piece by the *Cav. d'Arpino*. — The TRIBUNE (Pl. 8) is embellished with \*mosaics, either originally executed, or of ancient workmanship restored, by *Jacopo da Turrita* (1290): the Saviour enveloped in clouds; below at the sides of a cross, (l.) the Virgin, at whose feet Nicholas IV. kneels, St. Francis, St. Peter, and St. Paul, and (r.) John the Baptist, St. John, St. Andrew, and other saints. To the r. in the transept two fine columns of giallo antico. Adjoining the organ is a monument to the philologist Laurentius Valla (d. 1465), a canon of this church. An egress (Pl. 9) here leads to the piazza of the Lateran. — The CHOIR PASSAGE, called '*Portico Leonino*' from having been constructed by Leo I., entered to the r. behind the tribune, is embellished on each side with mosaic tablets, the subjects of which relate to the construction of the church; farther on, r., the kneeling figure of a pope (10th cent.); to the l. in the centre, an altar with ancient crucifix, on each side statues of Peter and Paul (Pl. 10), of the 10th cent. — Farther on, r., the entrance to the SACRISTY (Pl. 11) the inner bronze doors of which date from 1196. It contains the monument of Fulvius Ursinus, a canon of this church (d. 1660); an \*Annunciation by *Marcello Venusti* after a drawing by *Michael Angelo*; statue of John the Baptist in wood by *Doratello*; cartoon of *Raphael's* Madonna di Casa d'Alba (original at St. Petersburg). -- At the end of the choir passage is a handsome marble sanctuary (Pl. 12), dating from about 1500; near it the *Tabula Magna Lateranensis*, or list of relics. — AISLES. At the back of the first pillar on the r. in the nave (Pl. 13), \*Boniface VIII. between two cardinals proclaiming the first jubilee (1300), by *Giotto*. On the right: The 2nd chapel (Pl. 14) belongs to the Torlonia family, and is richly decorated with marble and gilding; over the altar, Descent from the Cross by *Tenerani* (a custodian opens this and other closed chapels, 1/2 fr.). The 3rd chapel (Pl. 15), belonging to the Massimi, constructed by *Giac. della Porta*, contains the Crucifixion, an altar-piece by *Sermoneta*. Farther on in the r. aisle, the monument (Pl. 16) of Card. Guissano (d. 1287). On the left: The \*1st chapel, that of Andrea Corsini (Pl. 17), designed by *Galilei* in 1734, contains ancient columns and a large vessel of porphyry from the portico of the Pantheon, in front of the bronze figure of Clement XII. (Corsini, d. 1740); the walls sumptuously inlaid with precious stones. Below the chapel is the burial-vault of the Corsini, with a \**Pieta* by *Bernini* (?). During the excavation of the latter were found the antiques, now in the Pal. Corsini.

The sacristan conducts visitors to the l. from the last chapel (Pl. 18) into the interesting \**Court of the Monastery* of the 13th cent., with numerous small spiral and inlaid columns. Various fragments from the old church are placed in the passages. The monastery was founded at the end of the 6th cent. by Benedictines from Mte. Casino.

Returning through the church and leaving it by the egress in the S. transept, we enter the *Portico*, which was erected by

Sixtus V., the founder of the palace (see below), while the small campanili, standing far apart, were built by Pius IV. The corridor below to the r. (Pl. 19), contains a statue of Henri IV. of France, by *Nic. Cordieri*.

Opposite to us, at the farther end of the corridor, a door opens into the COURT. Here we descend the steps to the r., and enter a door on the l. between two immured columns of porphyry, with antique architrave. This leads to the octagonal \***Baptistery**, *Il Battisterio*, or *S. Giovanni in Fonte* (Plan of Rome, II, 30), where according to a Roman tradition, Constantine the Great was baptised by Pope Sylvester in 324 (the fact, however, being that his baptism did not take place till 337, shortly before his death). The large columns of porphyry were erected by Sixtus III., who is regarded as the founder of the chapel. This was long the only baptistery at Rome, and afforded a model for all later buildings of the kind. On Easter Eve it is the custom to baptise Jews and pagans here in reminiscence of one of the ancient functions of the popes. In 461 Pope Hilarius added to the baptistery the *Oratories of St. John and John the Baptist* on the E. and W. sides respectively, and about the year 640 John IV. added the *Oratory of S. Venanzio*, adjoining that of St. John. Leo X. roofed the baptistery with lead, and his successors decorated and modernised it.

Over the door to the Baptistery is a Crucifixion, a relief in marble, of 1494. — The BAPTISTERY contains eight large columns of porphyry, with ancient architrave of marble, which are said to have been presented by Constantine. In the centre, a font of green basalt. Frescoes by *A. Sacchi*, *Maratta*, etc. — On the r., the ORATORY OF ST. JOHN with bronze doors of 1196. The old principal entrance is from the court. The porch (*Porticus S. Venantii*) was converted into two chapels in 1154. The beautiful mosaic arabesques on a blue ground with which the ceilings are adorned date from the 5th century. Statue of the saint by *Landini*. — Adjoining this door is the entrance to the ORATORIO DI S. VENANZIO, with ancient mosaics of the middle of the 7th cent. — On the l., the ORATORY OF JOHN THE BAPTIST, with a bronze statue of the saint by *L. Valadier*, 1772 (after Donatello), between two columns of serpentine. The bronze doors, presented by Hilarius, are said to have belonged to the Thermæ of Caracalla.

Adjoining the church of S. Giovanni in Laterano, on the N. side, is the *Papal Palace* of the same name, to which, together with the Vatican and the Villa Castel Gandolfo, the privilege of extraterritoriality was secured by a law of 13th May, 1871. This was the residence of the popes from the time of Constantine down to the migration to Avignon. The old palace was much more extensive than the present one, and included also the Sancta Sanctorum Chapel (p. 231). After a great fire in 1308 it lay in ruins until removed by Sixtus V., who caused the new palace to be erected by *Domenico Fontana* in 1586. As it remained unoccupied, it was converted by Innocent XII. into an orphan-asylum in 1693. In 1843 Gregory XVI. set apart the palace for a collection of the heathen and Christian antiquities for which



the Vatican and Capitoline museums no longer afforded space, and named it the **\*Museum Gregorianum Lateranense**, which has since then steadily increased in extent and importance. On the ground-floor are sixteen rooms containing ancient sculptures; the first floor is principally occupied by Christian antiquities and a picture-gallery (comp. ground-plan).

Visitors are admitted daily, except on Sundays and holidays, 9—3 o'clock. The entrance is by the portal in the piazza with the obelisk (p. 231); visitors ring on the r. in the passage. There are neither catalogues nor numbers, but the custodian (1 fr.) is well informed. A scientific German catalogue was published by Benndorf and Schöne at Leipsic in 1867.

We begin on the r., under the arcades of the entrance-wing.

I. Room: principally sculptures, formerly preserved in the *Appartamenti Borgia* of the Vatican. Entrance-wall: relief of the Abduction of Helen; tomb-relief (warrior's farewell); priest of the oracle of Dodona (fountain-relief). Left wall: two pugilists, termed Dares and Entellus (in relief); bust of M. Aurelius; Trajan (head restored by Thorvaldsen) accompanied by senators (relief from Trajan's Forum); in front of the latter a statuette of Nemesis; Nymph suckling a child, perhaps the infant Pan, in relief. Right wall: sarcophagus-reliefs of Mars and Rhea Silvia (the latter being a likeness of the deceased woman), Diana and Endymion; Adonis; Diana and Endymion. In the centre a mosaic with pugilists, from the *Thermæ* of Caracalla (see 1st floor, p. 237). — II. Room: interesting architectural fragments, especially from the Forum of Trajan. Fragments of a \*frieze in the centre of the walls of the entrance, the egress, and that on the r. merit inspection. — III. Room: by the entrance-wall a statue of *Æsculapius*. Right wall: \*Antinous (head new), found at Ostia. Wall of egress: child's sarcophagus with scenes of pugilism. In the window several well-wrought feet of tables. — IV. Room: on the entrance-wall, \**Medea* with the daughters of *Peleus*, a Greek relief. On the board above (numbered 762) a beautiful small head of a female satyr. Statue of *Germanicus*. Right wall: \*statue of Mars. Wall of egress: copy of the reposing satyr of *Praxiteles*. On a cippus: \*bust of the youthful *Tiberius*. In the first window: basis of a column from the *Basilica Julia*. In the centre a beautiful basin of *lumacchella* (a kind of shell-marble).

We now cross the passage to the —

V. Room. Right wall: Roman portrait-bust; statue of Pan; a Muse; statue of fem. Pan; \*cinerary urn with representation of a cock-fight. In the centre: sacrifice of *Mithras* (found near the *Scala Santa*); stag of basalt; a cow. — VI. Room: collection of sculptures from *Cervetri*, the ancient *Cære*, probably found among the ruins of a theatre. Entrance wall: l. circular altar with Pan and two dancing *Horæ*. Then a colossal portrait-head (perhaps *Augustus*); r. statue of an emperor, head new. Right wall: draped statue; colossal sitting statues of *Tiberius* and *Claudius*, between them the younger *Agrippina*; toga-statue (perhaps the elder *Drusus*). Wall of egress: statue of an emperor; bust of *Caligula*. In front of it: relief with representation of the deities of three Etruscan cities (*Vetulonia*, *Volci*, *Tarquini*). On the pillar between the windows: female portrait-statue (perhaps *Drusilla*). In the centre, two sleeping *Silens* (from a fountain); altar with representation of sacrifice. — VII. Room. On the right: \*dancing Satyr, found near S. Lucia in Selce, possibly from a group by *Myron*: *Marsyas* endeavouring to pick up flutes thrown away by *Athene*. By the door: (r.) head of *Paris* (?); (l.) barbarian monarch. Left wall: *Apollo*. Opposite the entrance: \*\**Sophocles*, one of the most beautiful ancient portrait-statues in existence, found at *Teracina* in 1838. The desire to exhibit this statue in an appropriate locality contributed in a great measure to the foundation of the Lateran museum. — VIII. Room: Entrance-wall: l. relief of a poet, with masks, and a Muse;

r. sarcophagus with the Calydonian hunt; above it small head of a sleeping nymph. Left wall: Meleager slain by Apollo. In the centre: \*statue of Poseidon, found at Porto. — IX. Room, containing numerous architectural fragments brought to light by the excavations in the Forum and the Via Appia. Entrance-wall: sarcophagus-relief with masked Cupids bearing garlands. Wall of egress, to the l. by the door: small head of Victory. In the centre: \*triangular ara with Bacchanalian dances. — X. Room: chiefly sculptures from the tombs of the Haterii, on the Via Labicana near Centocelle, found in 1848. Entrance-wall: male and female portrait-busts; between them relief of a large tomb, with powerful lifting-machine adjacent. Right wall: relief of the laying out of a dead woman, surrounded by mourners. Wall of egress: relief with representation of Roman buildings, among which the Colosseum is distinguishable. Above it a relief with Mercury (broken), Ceres, Pluto, and Proserpine. In the centre: Cupid on a dolphin.

We next cross a second passage to the —

XI. Room. The sculptures are chiefly from the tombs on the Via Latina (p. 301). Entrance-wall: l. sleeping nymph, from a fountain; r. Bacchanalian sarcophagus; then statues of Liber and Libera. Right wall: several statues of the bearded Bacchus; sarcophagus with the Seasons; Ephesian Diana; sarcophagus with Adonis. Wall of egress: sarcophagus; Greek tomb-relief (farewell-scene). In the centre: large sarcophagus with triumphal procession of Bacchus. — XII. Room. Entrance-wall: l. youthful Hercules; r. \*sarcophagus with the story of Orestes (death of Ægistheus, etc.). Right wall: large sarcophagus with Cupids bearing garlands. Then a head of Augustus. \*Boy with a bunch of grapes. In the corner: statue of a Satyr. Wall of egress: \*sarcophagus with the destruction of the Children of Niobe, found in the Vigna Lozzano Argoli in 1839. — XIII. Room. Entrance-wall: relief of a Titan fighting; \*portrait statue of C. Cælius Saturninus (in Parian marble). Wall of egress: relief, Pylades supporting the exhausted Orestes. In the centre: oval sarcophagus of P. Cæcilius Vallianus, with the representation of a funeral-banquet. Then a three-sided \*candelabrum-stand with Pluto, Neptune, and Persephone. — XIV. Room. Entrance-wall: r. a small group in relief, possibly Orpheus and Eurydice. Left wall: unfinished statue of porphyry. Opposite the entrance: statue of a captive barbarian, unfinished, interesting on account of the marks of measurement made by the sculptor. Below, sarcophagus of L. Annii Octavius with representation of bread making; adjacent is the inscription: — *Evasi, effugi, Spes et Fortuna valet! Nil mihi vobiscum est, ludificate alios.* By the door of egress, casts of the statues of Sophocles (see above) and Æschines at Naples, interesting for comparison. — XV. Room and the following are devoted to the yield of the new excavations at Ostia. In the glass-cabinets under the windows are lamps, terracottas, fragments of glass, ivory-articles, etc. On the pillar, mosaic from a niche, with Silvanus; on each side fragments of slabs of terracotta. Wall of egress: r. Sarcophagus with Tritons and Nereids. Then l. a \*small female head, probably of a nymph; head of Alexander. Above, to the r. by the door, head of Athhis. — XVI. Room. On the r., lead pipes from ancient aqueducts. Pictures from a tomb near Ostia with scenes from the lower regions. In the centre the \*statue of a Recumbent Athhis, found at Ostia in 1869, interesting on account of the traces of gilding on the hair and the crescent.

The \***Christian Museum** (comp. ground-plan) was founded by Pius IX. and arranged by the *Padre Marchi* and the *Commend. de Rossi*. Entrance to the r., at the farther end of the court ( $\frac{1}{2}$  fr.). In the first hall a statue of Christ by *Sosnowsky*; in the wall three mosaics: that in the centre, Christ, Peter, and Paul from the lower church of St. Peter; the two others from the catacombs.

In the large CORRIDOR OF THE STAIRCASE a \*collection of ancient Christian sarcophagi, chiefly of the 4th and 5th centuries, with representations from the Old and New Testament. On the r., by the end wall: two statues

of the Good Shepherd; large sarcophagus with reliefs of the Creation, Miracle of the loaves, Raising of Lazarus, Adoration of the Magi, Daniel among the lions, Moses striking the rock for water, etc. — On the STAIR: (1.) 1st sarcophagus, Miracle of Jonah; 2nd. Christ's entry into Jerusalem. At the top: (1.) 4th. The Good Shepherd among vines, with genii gathering grapes. Farther on, a canopy with two columns of pavonazetto and an interesting sarcophagus. Above, on the wall of the staircase, the manger and adoration of the Magi. Below, translation of Elijah. Above, on the end wall, \*sitting statue of St. Hippolytus, upper part modern, from the catacombs near S. Lorenzo fuori le Mura; on the chair a Greek inscription recording the saint's achievements and an Easter-table. The door on the l. leads to the upper arcades, and the opposite door to the rooms with the collection of pictures. — The posterior walls of the three open ARCADES present a selection of ancient Christian \*inscriptions, systematically arranged by De Rossi, an invaluable aid to the student of Christian archaeology. They are distributed according to arches thus: 1st—3rd. Elegies on martyrs, etc. of the age of Damasus I. (366—384); 4th—7th. Dated inscriptions (238—557); 8th, 9th. Inscriptions of doctrinal importance; 10th. Popes, presbyters, deacons; 11th, 12th. Other illustrious personages; 13th. Relations, friends, etc.; 14th—16th. Symbolic and other records; 17th and follg. Simple epitaphs from various catacombs.

The **Collection of Pictures** (comp. ground-plan) contains in two rooms copies of pictures from the catacombs of S. Callisto, SS. Nereo ed Achilleo, S. Sebastiano, etc.; and in a third room some sadly injured frescoes of the 12th cent., transferred hither from S. Agnese fuori le Mura. To the r. is the properly so called —

**Picture Gallery.** ROOM *a*. By the entrance-wall: ancient \*mosaic, pavement of an unswept dining-room (asaroton), by *Heracitus*, found on the Aventine in 1833. Above it, Stoning of Stephen, a cartoon by *Giulio Romano*. Left wall: Christ and Thomas, cartoon by *Camuccini*. Between the windows: Descent from the Cross, rough sketch in colours by *Dan. da Volterra* (the finished fresco is in S. Trinita de' Monti, p. 114). The door in the r. wall leads into — ROOM *b*. Entrance-wall: *Cav. d'Arpino*, Annunciation. Right wall: *Lawrence*, George IV. of England. In the r. corner is the door to a stair ascending to the gallery of the adjoining saloon, on the floor of which is the extensive \**Mosaic* with 28 pugilists, found in the Thermæ of Caracalla in 1824, bearing obvious indications of the decline of the art. We retrace our steps, traverse Room *a*, and enter — ROOM *c*. Entrance-wall: \**Madonna* with the SS. *Lawrence*, *John the Baptist*, *Peter*, *Francis*, *Antonius the Abbot*, and *Dominicus*, by *Marco Palmezzano* of Forlì, a pupil of *Melozzo* (1537). In the corner: *Madonna* with saints, by *C. Crivelli*, altar-piece of 1481. Left wall: \**Benozzo Gozzoli*, St. Thomas receiving the girdle from the Virgin, with predella (erroneously attributed to *Fiesole*). Wall of egress: *Palmezzano*, *Madonna* with *John the Bapt.* and *St. Jerome* (1510). — ROOM *d*. Entrance-wall: *Van Dyck* (?), Portrait; \**C. Crivelli*, *Madonna* (1482); *Madonna*, master unknown; *Sassoferrato*, *Sixtus V.* Left wall: two modern Gobelins from the pictures of *Fra Bartolommeo* in the Quirinal. Wall of egress: Christ with the tribute money. — ROOM *e*. Right wall: *Venet. School*, Entombment. Opposite the entrance: *And. del Sarto*, Holy Family. Left wall: *Cola della Matrice*, Assumption of the Virgin (1515). — ROOM *f*. Entrance-wall: *Cesare da Sesto* (?), Baptism of Christ. Left wall: *Luca Signorelli*, St. Agnes; *Fr. Francia*, Annunciation; *Luca Signorelli*, SS. *Lawrence* and *Benedict*. Wall of egress: *Fra Filippo Lippi*, Coronation of Mary. Window-wall: \**St Jerome*, tempera-picture by *Giov. Santi*, Raphael's father. — ROOM *g*. On the l.: *Antonio da Murano*, Altar-piece (1464). — ROOM *h*: Large copy in oils of a fresco by *Domenichino*, the Martyrdom of St. Andrew, original in S. Gregorio (p. 224). — ROOM *i*: Casts by *Pettrich* of Dresden representing scenes from the life of the N. American Indians.

On the 3rd floor of the palace is a \*cast of Trajan's column, which the custodian shows if desired. (Visitors should go before 9 a. m., as the custodian is generally engaged at a later hour.)

**\*Villa Massimo** (Pl. II, 30; *permessi* were formerly granted by Prince Massimo in the Pal. Massimi alle Colonne, p. 166, upon written application, coupled with a recommendation from an ambassador; comp. p. 94. Entrance in the Piazza di S. Giovanni in Laterano). The grounds are neither very extensive nor interesting, and the antiquities are of little value; but the *Casino* contains some valuable frescoes from the great Italian poets, painted by German artists.

The antechamber contains a few mediocre ancient statues, and cabinets with beautiful carving (Renaissance). The CENTRAL ROOM is adorned with scenes from *ARIOSTO* by *Schnorr*, completed in 1827. Ceiling-painting: Nuptials of Ruggiero and Bradamante and celebration of victory. Entrance-wall: the Emp. Charles hastens to protect Paris against Agramant. In the lunette above: Archangel Michael, l. victorious combat of Rinaldo, r. Roland's contest with Agramant. Left wall, to the l.: the sorceress Melissa causes Bradamante to behold her posterity, r. baptism of Ruggiero. In the lunette above: Melissa triumphing, beside her the magician Atlas, Ruggiero's foster-father, and Alcina, l. Marfisa, r. Bradamante. Right wall: \*Angelica and Medoro. In the foreground: Roland on the l., sad and mournful, r. in a state of frenzy. In the lunette above: St. John with Astolph, who brings back from the moon Roland's lost reason, l. Bradamante, r. Zerbino. Window-wall, between the windows: Saracen heroes. Above, l.: Dudo conquers the Saracens by sea, r. conquest of Biserta. — The ROOM ON THE RIGHT contains scenes from DANTE. Pictures on the walls by *Koch*. Entrance-wall: Dante threatened by a lion, leopard, and she-wolf, finds Virgil his guide; r. Tartarus, with Minos, the judge of the infernal regions, surrounded by the damned. Opposite the entrance: gate of purgatory, guarded by an angel. In the foreground: boat with souls about to do penance, conducted by an angel. On the window-wall: purgatory with those undergoing penance for the seven mortal sins. On the ceiling: representations from *Paradise* by *Ph. Veit*. — ROOM ON THE LEFT with pictures from TASSO by *Overbeck* and *Führich*. Ceiling-painting: \*Jerusalem delivered. Window-wall: Call of Godfrey de Bouillon by the archangel Gabriel. Above: Sofronia and Olindo at the stake, delivered by Clorinda. Opposite the entrance: Godfrey chosen as commander; construction of machines for the siege of Jerusalem; Pierre of Amiens encourages the warriors. On the extreme r. the portraits of Prince Massimo and the artist (*Overbeck*) are introduced. Above: \*Erminia coming to the shepherds, all these by *Overbeck*. Left wall: r. meeting of Rinaldo and Armida. In the centre: Tancred in the enchanted wood, these two last by *Führich*; l. death of Gildippe and Odoardo. Above: Rinaldo and Armida on the enchanted island. Entrance-wall: Godfrey de Bouillon at the Holy Sepulchre. Above: baptism of Clorinda by Tancred, her death. The \*predelle, in grisaille, which run beneath the pictures, also represent scenes from 'Jerusalem Delivered'. From the central room a flower-garden, commanding a beautiful view, is entered.

The **\*Villa Wolkonsky** (Pl. II, 33) is shown on Wednesdays and Saturdays only by *permesso* obtainable through a consul or banker. The street to the l. by the building adjoining the Scala Santa, pursuing a straight direction beyond the 3rd arch of the aqueduct, leads to the entrance-gate ( $1\frac{1}{2}$  fr.). The tastefully laid out grounds are intersected by the Aqua Claudia, in and



near which are placed various antique fragments. Several Roman tombs of the early period of the empire have lately been excavated here. Fine \*view of the Campagna and mountains, especially towards sunset, from the roof of the small casino, to which the gardener conducts the visitor if desired (fee  $1\frac{1}{2}$  fr.).

### V. Quarters of the City on the Right Bank.

On the r. bank of the Tiber are situated two distinct quarters: towards the N. the *Borgo*, or that of the Vatican; and farther S., *Trastevere*. They are connected by means of the *Longara* street. Our description begins with the N. quarter.

#### The Borgo.

The *Vatican Hill* (206 ft.), with the plain lying beyond it, which is notorious for its malaria, was never reckoned as part of the city in ancient times, and was not enclosed within Aurelian's wall. It was once covered with the gardens of the emperors. *Caligula* constructed a *Circus* here and embellished it with a large obelisk. This circus was the scene of the races instituted by *Nero* and of his revolting cruelties to unoffending Christians in the year 65. ('Pereuntibus addita ludibria, ut ferarum tergis confecti laniatu canum interirent, aut crucibus adfixi, aut flammandi, atque ubi deficisset dies, in usum nocturni luminis urerentur.' *Tacitus*, xiv, 44.) On the ruins of the ancient walls thus hallowed by the first great martyrdoms at Rome sprang up the *Church of St. Peter*, in the immediate neighbourhood of which paganism maintained its footing with greater obstinacy than in any other part of the city. Not far from the church was situated a highly revered shrine of *Mithras*, the god of the sun, the monuments in whose honour are proved by inscriptions to extend down to the year 390. Another circumstance which tended to shape the future of this part of the city was the erection by *Hadrian* of his gigantic *Tomb* on the bank of the river. This monument was afterwards converted into a tête-de-pont, but at what date is uncertain. In 537 it effectually repelled the attacks of the Goths, and since that period it has constituted the citadel of Rome, commonly called the Castle of S. Angelo, on the possession of which the mastery over the city has always depended. Around the Church of St. Peter sprang up a number of chapels, churches, monasteries, and hospitals, and in the pontificate of *Symmachus* (496—514) a papal palace also. Foreign pilgrims soon began to establish settlements here, named *scholae*, or *borghi*, of which in the 8th cent. four are mentioned in history, viz. those of the Saxons (i. e. English), the Frisians, the Lombards, and the Franks, who in time of war formed separate companies of soldiers. In order to protect the whole of this region against the predatory incursions of the Saracens, *Leo IV.* surrounded it, in 848—52, with a wall 40 ft. in height, and thus became the founder of the *Civitas Leonina* named after him. This quarter of the city was repeatedly destroyed during the conflicts of the middle ages, as on the occasion of the retreat of Henry V. before Robert Guiscard in 1084, and when the Castle of S. Angelo was destroyed by the Romans in 1379. A new era in the history of the Borgo began with the return of the popes from Avignon; streets gradually sprang up; and the walls were considerably extended. *Eugene IV.* and *Sixtus IV.* were particularly active in developing the Borgo, and it attained the height of its prosperity in the pontificate of *Julius II.* and *Leo X.* at the beginning of the 16th century. The papal court, however, was unable permanently to attract the business of the city to its neighbourhood, and a sparse and poor population, engaged in the humbler branches of trade, now lives beneath the shadow of the most famous church and the most imposing palace in

Christendom. Down to the pontificate of *Sixtus V.* the Borgo belonged to the popes, and lay without the bounds of the municipal jurisdiction; but that pope incorporated it with the city as a '7th Riona', and in the plebiscite of 2nd Oct., 1870, the inhabitants of the Borgo declared their desire that it should continue to form an integral part of Rome.

The bridge which crosses the river highest up is the **Ponte S. Angelo** (Pl. II, 12), consisting of five arches, but originally of seven, the two next the land on each side being now built up. It was erected by Hadrian in order to connect his tomb with the city in A. D. 136, and named after him *Pons Ælius*. The bridge commands a pleasing view of the Pincio with the Villa Medici.

At the end of the bridge, on the site of two old chapels, Clement VII. erected statues of Peter by *Lorenzetto*, and Paul by *Paolo Romano*. The ten colossal statues of angels, formerly much admired, were executed from *Bernini's* designs in 1688, and testify to the low ebb of plastic taste at that period. One angel (fourth on the r., with the cross) is erroneously ascribed to *Bernini* himself; the two executed by him for this bridge are now in S. Andrea delle Fratte (p. 116).

From the bridge to St. Peter's is a walk of 8 min. The bridge leads direct to the **Castello S. Angelo** (Pl. I, 10), which was originally the tomb erected by Hadrian for himself and his successors (*Moles Hadriani*), after the example of the mausoleum of Augustus, the tomb of Cæcilia Metella, etc. It was completed in 140 by Antoninus Pius. On a substruction, 114 yds. square, now concealed by rubbish, arose a cylinder of travertine, 80 yds. in diameter, encrusted with marble, of which covering no trace now remains. Around the margin of the top of the cylinder stood numerous statues in marble. The cylinder was probably surmounted by another of smaller dimensions, on which a colossal statue of Hadrian was placed. The head in the Sala Rotonda of the Vatican is supposed to have belonged to this statue. According to others the pineapple in the Giardino della Pigna (p. 262) formed the culminating-point of the structure. The total height was about 165 ft. From Hadrian to Septimius Severus, and perhaps down to a later period, all the emperors and their families were interred here. When the Goths under Vitiges besieged Rome in 537, the tomb was converted into a fortress, and the statues on the summit were hurled down on the besiegers. At the end of the same century, Gregory the Great, while conducting a procession to pray for the cessation of the plague then raging, 'beheld the Archangel Michael sheathing his sword' above the Castello S. Angelo, in commemoration of which Boniface IV. erected the chapel of *S. Angelo inter Nubes* on the summit. This was afterwards replaced by the marble statue of an angel by *Montelupo*, and in 1740 by the present bronze statue by *Verschaffelt*. From 923 onwards the edifice was always used by the party in power as a stronghold for the purpose of maintaining their sway over the citizens. In 1379 it was almost entirely destroyed by the Romans. From the time of Boniface IX. downwards the castle was in the possession of the popes, and in 1527 Clement VII. sustained a terrible

siege here, on which occasion Benvenuto Cellini asserted he had thence shot the Connétable de Bourbon. The outworks were constructed by Urban V., and about 1500 the covered passage leading from the Vatican to the castle was added. In 1822 the interior was freed from rubbish. The fort was newly fortified by Pius IX. Permission to visit it must be obtained at the office of the commandant, Via del Burrò 147, 2nd floor. A sergeant acts as guide (1 fr., but more for a party). The entrance is to the r. of the sentinel's post.

The ancient entrance is seen in the court, opposite the bridge. A passage gradually ascended thence, winding round the walls in the interior, and then diverging from them to the Tomb Chamber in the centre, which is now reached partly by other approaches. This was the last resting-place of Hadrian and his family, and still contains the four niches for the reception of the urns. These are now empty; but a sarcophagus of porphyry, the lid of which is now used as a font in St. Peter's, is said to have been found here. The visitor is also shown several gloomy dungeons in which Beatrice Cenci, Cellini, Cagliostro, and others are said to have been incarcerated; a passage with eighty large boilers in which the oil thrown on besiegers was formerly heated; former apartments of the popes; and a saloon with frescoes by Raphael's pupil *Perino del Vaga*. The view from the summit is remarkably fine. The Girandola (p. 83) was formerly burned here, and the custom has lately been revived.

The Castle of S. Angelo is adjoined by the PIAZZA DEL PLEBISCITO, formerly the *Piazza Pia*, whence four streets diverge to the W.: to the l., by the river, the *Borgo S. Spirito*; to the r. the *Borgo S. Angelo*; to the N., between the latter and the city-wall lies a dirty quarter consisting of mean houses. Then, in the centre, from the two sides of the fountain, erected, like the two adjacent façades, by Pius IX., the streets called the *Borgo Vecchio* (l.) and *Borgo Nuovo* (r.) lead to the *Piazza Rusticucci*.

The ordinary route to the Vatican is by the BORGO NUOVO. To the r. in this street is the church of *S. Maria Traspontina* (Pl. I, 7, 5), erected in 1566. Farther on, to the r., in the PIAZZA SCOSSA CAVALLI, is the handsome \**Palazzo Giraud* (Pl. 4), erected in 1506 by *Bramante* for Card. Adriano da Corneto, now the property of Prince Torlonia, who possesses a valuable collection of antiquities in an adjacent building, including the so-called *Vesta Giustiniani*; visitors not admitted. The portal of the palace is a poor work of the 18th cent. Near it is the insignificant church of *S. Giacomo* (Pl. 7). In the centre of the piazza is a small fountain. On the r. in the Borgo Nuovo, farther on, is the *Pal. Ricciardi*, erected for Giacomo da Brescia, the physician of Leo X., from a design attributed to Bald. Peruzzi. Proceeding hence in a straight direction, we reach the PIAZZA RUSTICUCCI, 288 yds. in length, which forms a kind of entrance-court to St. Peter's. Raphael's house, which stood on the r. side, near the *Pal. Accoramboni* (Pl. 2), was removed when the piazza was enlarged.

The BORGO S. SPIRITO, issuing from the Piazza del Plebiscito

(or Pia), terminates under the colonnades of the piazza of St. Peter. To the l. in this street, by the river, is the spacious *Ospedale di S. Spirito* (Pl. I, 7), established by Innocent III., and embracing a hospital, a lunatic-asylum, a foundling-institution (shown 2—4 p. m.; permesso obtained at the office of the administration, or in the library), an establishment for the reception of girls, a refuge for the aged and infirm, and a valuable medical library (open 8—12 o'clock). The three departments first mentioned can accommodate 1000, 500, and 3000 persons respectively. The Military Hospital is on the opposite side of the street. The 'borgo', or settlement, of the English was once situated here.

Farther on, to the l., is the church of *S. Spirito in Sassia* (Pl. 12), erected by Antonio da S. Gallo under Paul III., and the façade by Mascherino under Sixtus V. It belongs to the adjoining hospital and contains nothing noteworthy, except a bronze ciborium attributed to Palladio over the high-altar.

We next observe on the l., at the end of a side-street, the *Porta S. Spirito*, from which the Via della Longara leads to Trastevere (p. 274).

A short distance from the colonnades, on the r., is *S. Lorenzo in Piscibus* (Pl. 10), a church of ancient origin, but rebuilt in 1659; on the l., the small church of *S. Michele in Sassia*, formerly the church of the Frisians, rebuilt in the last century, where the artist Raphael Mengs is interred.

The **\*\*Piazza di S. Pietro** (Pl. I, 4, 7) is a square with an elliptical space in front, enclosed by the imposing colonnades of *Bernini*. Its length as far as the portico of the church is 370 yds., and its greatest breadth 260 yds. Each of the colonnades, which were erected in 1667, contains four series of columns of the Doric order. Three covered passages are formed by 284 columns and 88 buttresses, on the roofs of which are placed 126 statues of saints in *Bernini's* style. The cost of the construction amounted to 850,000 scudi; the pavement, laid down under Benedict XIII., alone cost 88,000 scudi. The effect is very imposing, and the piazza forms an appropriate adjunct to the largest church in the world.

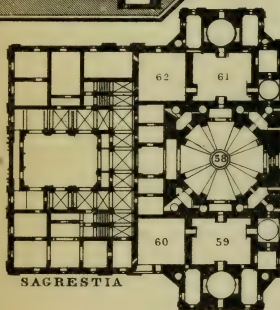
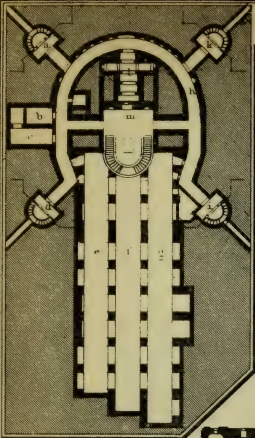
The great *Obelisk* in the centre of the piazza, which is destitute of hieroglyphics, was brought from Heliopolis to Rome by Caligula and placed in the Vatican Circus, and is the only monument of the kind which has never been overthrown.

Under Sixtus V. in 1586 this huge monument, estimated by Fontana to weigh about 500 tons, was removed by means of rollers from its original position, and on 10th Sept. erected under the superintendence of *Domenico Fontana* on its present site. Representations of this extremely difficult undertaking are frequently seen. It is related that Fontana in the construction of his machines had omitted to make allowance for the tension of the ropes produced by the enormous weight, and that at the most critical moment, although the bystanders were prohibited under pain of death



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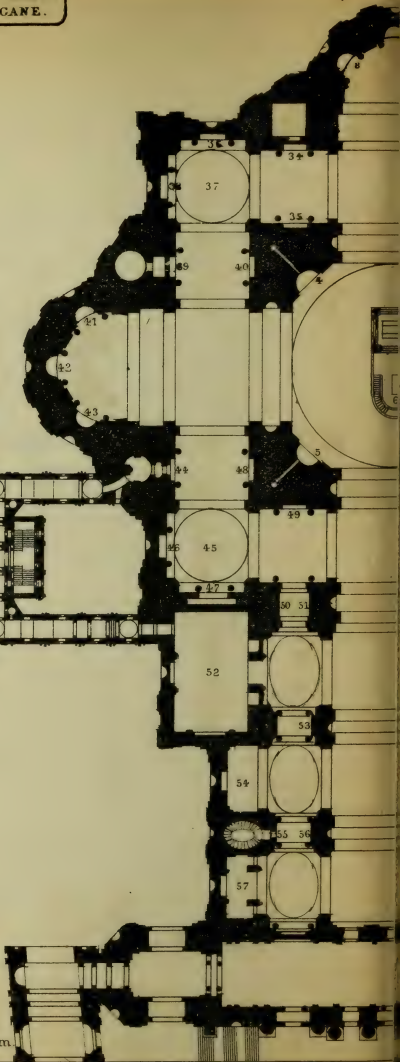
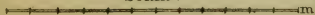
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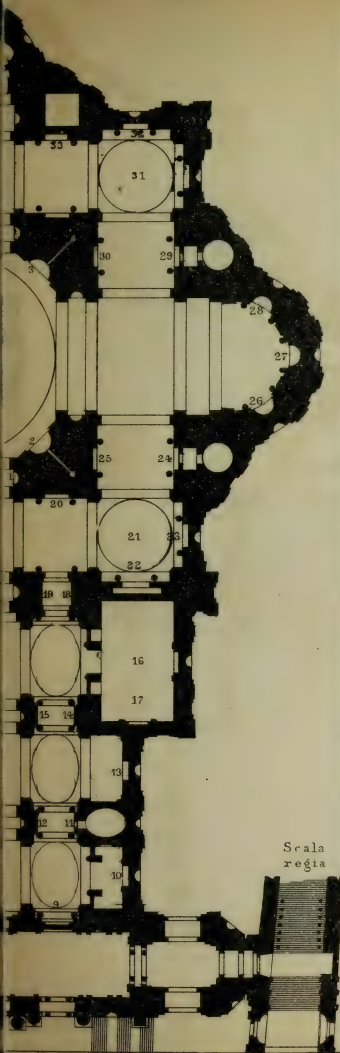


SAGRESTIA

PIANTA  
della  
BASILICA DI S.PIETRO  
in  
VATICANO.

Scala





## Spiegazione de' numeri.

1. Statua di S. Pietro
2. \_\_\_\_\_ di S. Longino
3. \_\_\_\_\_ di S. Elena
4. \_\_\_\_\_ di S. Veronica
5. \_\_\_\_\_ di S. Andrea
6. \_\_\_\_\_ di Pio VI.
7. Sepolcro di Urbano VIII.
8. \_\_\_\_\_ Pio IV.
9. Museo (S. Pietro)
10. La Pietà del Michelangelo
11. Monumento di Leone XII.
12. \_\_\_\_\_ di Maria Cristina di Svezia
13. Martirio di S. Sebastiano (Domenichino)
14. Sepolcro d'Innocenzo XII.
15. \_\_\_\_\_ della contessa Matilda
16. Cappella del Sacramento
17. Sepolcro di Sisto IV.
18. \_\_\_\_\_ di Gregorio XIII.
19. \_\_\_\_\_ di Gregorio XIV.
20. Comazione di S. Girolamo (Domenichino)
21. Cappella Gregoriana
22. Sepolcro di Gregorio XVI.
23. Madonna del Soccorso
24. Sepolcro di Benedetto XIV.
25. Messa di S. Basilio (Subleyras)
26. Quadro di Caroselli
27. \_\_\_\_\_ di Valentin
28. \_\_\_\_\_ di Poussin
29. Monumento di Clemente XIII.
30. Altare della Navicella
31. Cappella di S. Michele Arcangelo
32. Sepoltura di S. Petronilla (Guercino)
33. Sepolcro di Clemente X.
34. \_\_\_\_\_ di Alessandro VIII.
35. S. Pietro guarisce il paralitico (Mancini)
36. Altare di S. Leone Magno
37. Cappella della Colonna
38. Sarcofago di Leone II, III e IV.
39. Monumento di Alessandro VII.
40. Caduta di Sionone Mago (Vanni)
41. S. Tommaso (Carracci)
42. Sepolcro di Palestrina
43. S. Francesco (Domenichino)
44. Porta alla sagrestia
45. Cappella Clementina
46. Tomba di S. Gregorio Magno
47. Sepolcro di Pio VII.
48. Morte di Anania e Saffira (Roncalli)
49. Trasfigurazione di Raffaele (museo)
50. Sepolcro di Leone XI.
51. \_\_\_\_\_ d'Innocenzo XI.
52. Cappella del Coro
53. Sepolcro d'Innocenzo VIII.
54. Cappella della Presentazione
55. Monumento di Maria Clementina Sobieski
56. Tomba della famiglia Stuarda
57. Cappella del fonte battesimale
58. Sagrestia comune
59. \_\_\_\_\_ dei canonici
60. Stanza capitolare
61. Sagrestia de' beneficiati
62. Tesoro della chiesa

Scala  
regia

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from shouting, one of the 800 workmen, the sailor Bresca di S. Remo, exclaimed: 'Acqua alle funi!' (water on the ropes), thus solving the difficulty. As a reward, his relations (of Bordighera near S. Remo) were granted the privilege, still enjoyed by them, of providing the palm-branches on Palm-Sunday for St. Peter's, which are then prepared and plaited by the nuns of S. Antonio Abbate.

On the pavement round the obelisk is placed an indicator of the points of the compass. At the sides are two handsome *Fountains*, 45 ft. in height, the one next the Vatican erected by Maderno, the other under Innocent XI. On each side, between the obelisk and the fountains, is a round slab of stone indicating the centres of the radii of the colonnades, each series of which appears thence as one. At the sides of the steps leading to the portico of St. Peter's (see p. 244), formerly stood the statues of St. Peter and St. Paul, executed by Mino del Regno under Pius II. They are now at the entrance to the Sacristy (p. 247), and have been replaced under Pius IX. by works of De Fabris and Tadolini. To the r., at the end of the colonnades, is the entrance to the Vatican (see p. 250). We pass the Swiss guard, and ascend the broad stair on the right.

### S. Pietro in Vaticano.

The \*\*CHURCH OF ST. PETER, like S. Giovanni in Laterano, S. Paolo, S. Croce, S. Agnese, and S. Lorenzo, is said to have been founded by the Emp. CONSTANTINE at the request of Pope SILVESTER I. It was erected in the form of a basilica with nave, double aisles, and transept, on the site of the circus of Nero, where St. Peter is said to have suffered martyrdom, and contained the brazen sarcophagus of the apostle. The church was approached by an entrance-court with colonnades, and surrounded with smaller churches, chapels, and monasteries. The interior was sumptuously decorated with gold, mosaics, and marble. At Christmas, in the year 800, Charlemagne received the Roman imperial crown from the hands of Leo III., and numerous emperors and popes were subsequently crowned here. In the course of time the edifice had at length become so damaged that NICHOLAS V. determined on its reconstruction, and in 1450 began the posterior tribune, from the design of the Florentine *Bernardino Rossellini*. Half-a-century later, in 1506, JULIUS II. resumed the tardy operations, and entrusted the execution of his plan to the talented *Bramante* (*Donato Lazzari* from Urbino). His design was a Greek cross, surmounted by a dome in the centre over the tomb of St. Peter. Under LEO X. *Raphael* deviated from this design by substituting a Latin for a Greek cross, having with *Giuliano da San Gallo* and *Fra Giocondo da Verona* succeeded to the supervision of the works after the death of Bramante in 1514. From 1518 to his death (1520) Raphael was sole director. Different designs were again made by *Baldassare Peruzzi* (to 1536) and *Antonio da San Gallo* (to 1546), under whom the work progressed slowly. *Michael Angelo* (to 1564) returned to the Greek cross of Bramante; the great dome was now to be surrounded by four smaller ones and a portico with pointed pediment; he erected the drum and left a precise model of the dome, in accordance with which (after the interval during which *Barozzi da Vignola*, till 1573, and *Pirro Ligorio* had conducted the work) *Giac. della Porta* (to 1604) and *Domenico Fontana* executed the work in 22 months with the aid of 600 workmen. The formidable difficulties which the construction presented, and the beauty of the outlines, render it a marvel of architectural skill. The façade only was now wanting, when PAUL V. directed the architect *Carlo Fontana* (to 1629) to prolong the nave towards the front, and thus complete

the Latin cross. *Bernini* finally erected one (l.) of the two projected campanili, which however was afterwards removed, as the substructure appeared inadequate to the weight. Under ALEXANDER VII. *Bernini* added the great colonnades at the sides of the façade, in order to enhance its effect. The new church was consecrated by Pope Urban VIII., on 18th Nov. 1626, on the 1300th anniversary of the day on which St. Silvester is said to have consecrated the original edifice. The interior was filled by *Bernini* with the sculptures of his contemporaries, the buttresses covered with marble of different colours, and niches, which destroyed the massive effect, were formed in the principal pillars. By the end of the 17th cent. the cost of building St. Peter's had amounted to upwards of 47 million scudi (nearly 10 million pounds sterling), and the present expense of its maintenance is about 7500 pounds per annum. The new sacristy, erected by Pius VI., cost 960,000 sc. (about 180,000 pounds).

The result of these various vicissitudes is that St. Peter's is the largest and most imposing, although not the most beautiful church in the world; its area is 212,321 sq. ft., while that of the cathedral at Milan is 117,678, St. Paul's at London 108,982, St. Sophia at Constantinople 96,497, and the cathedral of Cologne 73,903 sq. ft.

The measurements are variously stated by different authorities, but the following are approximately accurate. Length of the interior 250 yds., or including the walls 213 yds.; length of St. Paul's in London 173 yds.; cathedral at Florence 163 yds.; cathedral at Milan 148 yds.; S. Paolo fuori le Mura 139 yds.; St. Sophia at Constantinople 118 yds. — According to the measurements of Carlo Fontana, the total length of St. Peter's, including the portico, is 232 yds.; height of nave 150 ft.; breadth of nave in front 29 yds., and at the back, behind the tribune 26 yds.; length of transept inside 150 yds. — The Dome, from the pavement to the summit of the lantern, is 403 ft. in height, to the summit of the cross 435 ft.; its diameter is 138 ft., or about 5 ft. less than that of the Pantheon, which doubtless served Michael Angelo as a model. The church contains 29 altars, in addition to the high-altar, and 148 columns.

The FAÇADE of St. Peter's by *Carlo Maderno*, with 8 columns, 4 pilasters, and 6 semi-pilasters of the Corinthian order, is 123 yds. long, and 165 ft. in height. It is surmounted by a balustrade with statues of the Saviour and apostles, 19 ft. in height. The inscription records that it was erected by Paul V. (Borghese) in 1612.

Over the central of the five entrances is the \*LOGGIA in which the new pope is crowned, and whence he imparts his benediction at Easter to the concourse assembled in the piazza.

The PORTICO, the ceiling of which is magnificently decorated with stucco, is 78 yds. in length, 14½ yds. in width, and 66 ft. in height. At the ends are equestrian statues: r., Constantine the Great by *Bernini*, l. Charlemagne by *Cornacchini*. At the entrances are antique columns of pavonazzetto and African marble.

Over the interior of the central external entrance is \*St. Peter on the sea, termed '*La Navicella*', a mosaic after *Giotto*, formerly in the entrance-court of the earlier church, unfortunately considerably altered by *Marcello Provenziale* and *Fr. Berretta*. A copy of the original is preserved in S. Maria della Concezione in the Piazza Barberini (p. 131). Of the five doors of the church that on the extreme right is called the *Porta Santa*, indicated by a cross, and is only opened in the years of jubilee (every 25 years; but the last celebration was in 1825). The great CENTRAL ENTRANCE is closed by the brazen doors, which Eugene IV. caused to be executed in 1447 by *Ant. Filarete* and *Sim. Donatello* after the model of those of S. Giovanni at Florence. The Christian subjects represented on them contrast strangely with those on the surrounding

arabesques, such as Phrixus and Hella on the ram, Europa on the bull, Ganymede carried off by the eagle, etc. — The portico unfortunately detracts greatly from the effect of the whole, and, even when the spectator is at some distance off, it conceals a considerable part of the cylinder of the dome. The effect which Michael Angelo intended the dome itself to produce cannot be appreciated except from a considerable distance.

**Interior** (comp. ground-plan). On the pavement of the NAVE, close to the central door, is a round slab of porphyry on which the emperors were formerly crowned, and beyond it are stones on which are inscribed the length of several other large churches (see above). On each side, as far as the dome, are four pillars with Corinthian pilasters; above these a rich entablature, which bears the arches extending from pillar to pillar and the gorgeously coffered and gilded vaulting of the ceiling. The niches of the pillars here and in the other parts of the church contain mediocre statues of the founders of various orders. The pavement, like the walls, consists entirely of marble, inlaid from designs by *G. della Porta* and *Bernini*. By the fourth pillar to the r. is the sitting statue of St. Peter in bronze, on a throne of white marble beneath a canopy, a work of the 5th cent., brought by Paul V. from the monastery of S. Martino. The r. foot is almost entirely worn away by frequent contact with the lips of devotees; in front of it two large candelabra. Above, the mosaic portrait of Pius IX., placed there in memory of the 25th anniversary of his accession to the papal see, 16th June, 1871.

The DOME rests on four huge buttresses, 234 ft. in circumference, the niches in the lower parts of which are occupied by statues, 16 ft. in height, of (r.) St. Longinus (2) by *Bernini* and St. Helena (3) by *Bolgi*, (l.) St. Veronica (4) by *Mocchi* and St. Andrew (5) by *Duquesnoy*; above them are the four loggie of *Bernini*, whence the greatest relics are exhibited on high festivals, on which occasions the loggie may be entered by none but the canons of St. Peter's. Above these are four mosaics of the Evangelists after the *Cav. d'Arpino*, of colossal dimensions. The frieze bears the inscription in mosaic: *Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum*. The sixteen ribs of the vaulting of the dome are decorated with gilded stucco; between them are four series of mosaics. In the lowest the Saviour, the Virgin, and the Apostles. On a level with the lantern, God the Father, by *Marcello Provenzale*, after the *Cav. d'Arpino*.

Beneath the dome rises the imposing, but tasteless bronze CANOPY, borne by four richly gilded spiral columns, constructed in 1633 under Pope Urban VIII., from designs by *Bernini*, of the metal taken from the Pantheon (p. 160). It is 95 ft. in height, including the cross, and weighs about 93 tons. Under the canopy is the HIGH ALTAR, consecrated in 1594, where the pope only reads mass on high festivals. It stands immediately over the *Tomb of St. Peter*. The CONFESSIO, constructed by *C. Maderno* under Paul V., is surrounded by 89 ever-burning lamps. The descent to it is by a double marble stair. Doors of gilded bronze, dating from the earlier church, close the niche which contains the sarcophagus of the apostle. Between the stairs the statue (6) of Pius VI. in the attitude of prayer, by *Canova*, 1822.

The nave is continued beyond the dome, and terminates in the TRIBUNE, containing the mediocre bronze *Cathedra Petri* of *Bernini*, which encloses the ancient wooden episcopal chair of St. Peter. On the r. (7) is the monument of Urban VIII. (d. 1644) by *Bernini*; l. (8) that of Paul III. (d. 1549) by *Gugl. della Porta*, probably under the supervision of Michael Angelo. Above is the figure of the pope pronouncing his benediction; beneath on the r. Prudence, on the l. Justice, the latter now draped with bronze. Two other figures belonging to the group are now in the Pal. Farnese. Under the two founders of orders here, and under the next two in the nave, Pius IX. caused to be engraved the names of the bishops and prelates who on 8th Dec., 1854, accepted the new dogma of the immaculate conception of the Virgin.

Having traversed the nave and surveyed the stupendous dimensions

of the fabric, we now proceed to examine the aisles and transepts. St. Peter's contains but few pictures; those formerly here, some of which are now in the Vatican Gallery, are replaced by copies in mosaic.

**S. AISLE.** Over the 'jubilee-door' St. Peter in mosaic (9), placed here by Clement X. in the year of jubilee 1675. The (1st) CHAPEL DELLA PIETÀ (10) contains an admirable early work of *Michael Angelo*: \*Mary with the dead body of Christ on her knees. Adjacent, to the r. under the arch, is the monument (11) of Leo XII., erected by Gregory XVI., by *De Fabris*; l. cenotaph (12) and bronze relief-portrait of Christina of Sweden, daughter of Gustavus Adolphus, and a convert to the Romish faith. The 2nd altar (13) is adorned with the Martyrdom of St. Sebastian after *Domenichino*. Under the next arches are the monuments of (r.) Innocent XII. by *Fil. Valle* (14), and (l.) the Countess Mathilda of Tuscia (d. 1115) by *Bernini* (15), executed by order of Urban VII. who had transferred her remains from Mantua hither. On the r. the (3rd) CHAPEL OF THE HOLY SACRAMENT (16), closed by an iron gate, contains an altar-piece by *Pietro da Cortona*; r. the finely executed \*monument (17) of Sixtus IV. (d. 1484) by *Ant. Pollajuolo* (1493). Julius II. (of the della Rovere family, like Sixtus), who was the first to resume the construction of the church after Nicholas V., is also interred here. Under the next arch: r., the monument (18) of Gregory XIII., the rectifier of the calendar (d. 1585), by *Camillo Rusconi*; l. the unadorned sarcophagus (19) of Gregory XIV. Opposite, over the altar by the principal buttress, is the Communion of St. Jerome (20), after *Domenichino* (original in the Vatican). On the r., the GREGORIAN CHAPEL (21), erected under Gregory XIII. from the design of *Michael Angelo*, at a cost of 80,000 scudi; here to the r. is the \*monument (22) of Gregory XVI. (d. 1846), by *Amici* (1854); below it a relief, representing the dissemination of Christianity. Above the altar is the \*Madonna del Soccorso (23), from the old church of St. Peter, dating from about 1118; under it is the tomb of St. Gregory of Nazianzus (d. 390). Under the following arch: r., the tomb (24) of Benedict XIV.; l., altar (25) with the mass of St. Basilus, after *Subleyras*.

The S. TRANSEPT was used by the Œcumenical Council for its meetings in 1870, and has not since then been altered. By the tribune three altars with pictures by *Caroselli* (26), *Valentin* (27), and *Poussin* (28), representing the Martyrdom of St. Erasmus.

**PROLONGATION OF S. AISLE.** Under the arch: r., \*monument (29) of Clement XIII. (Rezzonico of Venice, d. 1769) by *Canova*; the figure of the pope and the two lions are worthy of inspection; l. altar of the Navicella (30) with Christ and Peter on the sea, after *Lanfranco*. Then, r., the CHAPEL OF THE ARCHANGEL MICHAEL (31), the \*Archangel, after *Guido Reni*; in a straight direction, Burial of St. Petronella (32), after *Guercino*. Under the (l.) following arch: r., monument (33) of Clement X.; Raising of Tabitha by Peter, after *Costanzi*. — We now pass the principal tribune, and enter the —

**W. DIVISION OF N. AISLE.** Immediately on the r., is the monument (34) of Alexander VIII. (Ottoboni of Venice, d. 1691), by *Arrigo di S. Martino*; l., Healing of the lame man by Peter and John (35), after *Mancini*; farther on, r., the altar (36) of Leo I. with a marble relief by *Algardi* (about 1650), representing the Retreat of Attila. Facing the visitor is the CAPPELLA DELLA COLONNA (37), containing a highly-revered \*Madonna from a pillar of the older church. Beneath the altar an ancient Christian sarcophagus (38), with Christ and the apostles in front, containing the remains of Leo II. (d. 683), Leo III. (d. 816), and Leo IV. (d. 855). Turning hence to the l., we first perceive on the r., over the small door (of egress), the unattractive monument (39) of Alex. VII. (d. 1667) by *Bernini*. Opposite is an altar (40) with an oil-painting (on slate) by *Fr. Vanni*, Punishment of Simon Magus.

The N. TRANSEPT, with its tribune and three altars, is next entered. It contains confessionals for eleven different languages, as the inscriptions indicate. By the pillar of S. Veronica, below the statue of S. Juliana, is an elevated seat, whence on high festivals the grand-penitentiary dispenses absolution. Over the first altar on the r., St. Thomas (41), by *Camuccini*;



in front of that in the centre, the tomb (42) of the great composer Palestrina (1520—1592), whose works are still performed in St. Peter's; altar-piece, Crucifixion of Peter, after *Guido Reni*; l., St. Francis (43), after *Domenichino*. The portal to the r. under the following arch (44) leads to the Sacristy; above it the monument of Pius VIII. by *Tenerani*. From this point the effect of the dome, tribune, and transept collectively is best appreciated. Then the CLEMENTINE CHAPEL (45), erected by Clement VIII. (1592—1605): below the altar (46) on the r. reposes Gregory I., the Great (590—604); altar-piece after *Andr. Sacchi*; facing us, the \*monument (47) of Pius VII. (d. 1823), by *Thorvaldsen*, erected by Card. Consalvi; l. Death of Ananias and Sapphira (48), after *Roncalli*. We now turn to the l. and perceive below the arch on the l. the mosaic copy of Raphael's Transfiguration (49), four times the size of the original. Opposite, to the r., begins the —

N. AISLE. Here, under the arch on the r., the monument (50) of Leo XI. (d. 1605) by *Algardi*, with a relief of the recantation of Henry IV. of France; l., monument (51) of Innocent XI. (d. 1689) by *C. Maratta*, with relief of the delivery of Vienna by King John Sobieski. The large CHOIR CHAPEL (52), gorgeously decorated by *della Porta* with stucco and gilding, contains the tombstone of Clement IX. (d. 1721) and two organs. Here on Sundays ceremonies accompanied by beautiful musical performances frequently take place; ladies only admitted when provided with black dress and veil, gentlemen also in black (evening-dress). Beneath the arch, to the r. over the door, is the temporary resting-place of each pope during the interval between his decease and the erection of his monument; l. the \*monument (53) of Innocent VIII. (d. 1492), by *And.* and *Piet. Pollajuolo*. Then on the r., an altar (54) with Mary's first visit to the Temple, after *Romanelli*; adjoining this to the l. is a point whence the entire depth of the church may be surveyed, as far as the chapel of St. Michael. Under the arch, to the r. over the door which leads to the dome, the eye of the English traveller will rest with deep interest upon the monument (55) of Maria Clementina Sobieski (d. 1735 at Rome), wife of Charles Edward, the young Pretender, and to the l. the tomb (56) of the last of the Stuarts, by *Canova* (1819), with busts of 'James III.' and his sons Charles Edward, and Henry, better known as Cardinal York. In the last chapel (57) on the r. is a font consisting of the cover of a sarcophagus from the mausoleum of Hadrian. Over the altar, Baptism of Christ, after *Maratta*.

The SACRISTY (entrance by the grey marble portal, ground-plan 44; visited most conveniently at the same time as the grottoes, 9—11 a. m.), erected in 1775 by Pius VI. from designs of *C. Marchionne*, consists of three chapels in a corridor adorned with ancient columns and inscriptions.

At the entrance the statues of (r.) St. Peter and (l.) St. Paul, of the 15th cent., which formerly stood in the Piazza of St. Peter. The central chapel, SAGRESTIA COMUNE (58), octagonal in form, is embellished with eight columns of bigio from the villa of Hadrian at Tibur. A guide (1½ fr.) is found here to show the others. Left, the SAGRESTIA DEI CANONICI (59), with the Cap. dei Canonici, altar-piece by *Francesco Penni* (Madonna with SS. Anna, Peter, and Paul), opposite to which is a \*Madonna and Child by *Giulio Romano*. Adjacent is the STANZA CAPITOLARE (60), containing \*pictures from the old Confessio, by *Giotto* (Christ with a cardinal, Crucifixion of Peter, Execution of Paul), and \*fragments of the frescoes by *Melozzo da Forlì* from the former dome of SS. Apostoli (angels with musical instruments and several heads of apostles). On the r., the SAGRESTIA DE' BENEFIZIATI (61), with an altar-piece by *Muziano*, the Delivery of the Keys. Contiguous is the TREASURY (62) of St. Peter's, containing jewels, candelabra by *Benvenuto Cellini* and *Michael Angelo*, the dalmatica worn by Charlemagne at his coronation, etc. — Over the sacristy are the ARCHIVES of St. Peter's with ancient MSS., e. g. Life of St. George, with miniatures by *Giotto*; also a few classical authors. The treasury and archives are not always shown.

The **SAGRE GROTTA VATICANE** also deserve a visit (permessi granted by Msgr. Teodoli, who is to be found in the sacristy on Sunday mornings; ladies require special permission from the Pope; sacristan  $\frac{1}{2}$  fr.). They consist of passages with chapels and altars beneath the pavement of the present church; entrance (ground-plan *a*) by the pillar of St. Veronica, under the dome. The '*Grotte Vecchie*', however, the most interesting of these vaults, have not been shown to the public since 1867.

The **Grotte Nuove**, situated under the dome, consist of a corridor in the form of a horse-shoe, which encloses the Confessio. In the four great buttresses which support the nave stairs descend to as many CHAPELS: *a.* St. Veronica, *b.* St. Helena, *c.* St. Longinus, *d.* St. Andrew. — In the CHAPEL OF S. MARIA DE PORTICU (*b.*), to the r. by the entrance, is St. Matthew, on the l. St. John, both from the tomb of Nicholas V. (d. 1455); over the altar a Madonna by *Simone Memmi*, from the colonnade of the old church, much injured. Outside the chapel, on the r., a mosaic: Christ between SS. Peter and Paul, from the tomb of Emp. Otho II. — In the CHAPEL DI S. M. PREGNANTUM (*c.*), at the entrance, the two SS. James, from the tomb of Nicholas V.; half-figure of Boniface VIII.; angels in mosaic, after *Giotto*. Here, and throughout the whole corridor, are preserved numerous reliefs of the 15th cent. from the tombs of the popes; among them, on the r., a Madonna with St. Peter and St. Paul (*h.*) by *Mino da Fiesole*. Reliefs from the tomb of Paul II.: Hope, Faith, Charity, and the Last Judgment. On the l. side, by the sides of the entrance to the Confessio, marble \*reliefs (*m.*), representing the martyrdom of SS. Peter and Paul, from the tombstone of Sixtus IV. Opposite the entrance of the shrine the large \*sarcophagus of the prefect Junius Bassus (d. 359), with admirable sculptures from the Old and New Testament, found here in 1595. The CONFESSIO, or Shrine of SS. Peter and Paul, situated in the centre of the circular passage, is gorgeously decorated with gold, jewels, etc. Over the altar, consecrated in 1122, are two ancient pictures of St. Peter and St. Paul. The sarcophagus of St. Peter (formerly in the catacombs on the Via Appia, then in the Lateran) has been preserved here since the 15th cent.

The **Grotte Vecchie**, the entrance to which adjoins the *Chapel of St. Andrew* (*d.*), are about 147 ft. long and 57 ft. wide. The pavement was originally that of the ancient church, and lies 11 ft. below that of the present church. These vaults contain the tombs of many popes and princes. In *e.* those of Nicholas I. (d. 867), Gregory V. (d. 999), and Emp. Otho II. (d. at Rome, 983). At the end of *f.* that of Alexander VI. (d. 1503). In *g.* those of Hadrian IV. (Nicholas Breakspere, the only English pope, d. 1159), an old sarcophagus in granite; Pius II. (*Æneas Sylvius Piccolomini*, d. 1464), an early Christian sarcophagus; Pius III. (d. 1503), Boniface VIII. (d. 1303), Nicholas V. (Thomas of Sarzana, founder of the new church of St. Peter and of the Vatican Library, d. 1455), and Paul II. (d. 1471), these four by *Mino da Fiesole*; Urban VI. (d. 1389); Marcellus II. (d. 1555), in an early Christian sarcophagus; Cardinal Fonseca (d. 1422). The second part of the corridor of the *Grotte Nuove* (*h.*) is entered from the *Grotte Vecchie*.

The ASCENT OF THE DOME is permitted on Thursdays, 8—10 a. m.; visitors apply at the sacristy. Eight flights of easy steps, 142 in all, ascend to the roof. The walls bear memorial-tablets of royal personages who have performed the ascent. On the roof a number of domes and small structures are seen, some of which serve as dwellings for the workmen and custodians.

One of the octagonal chambers in the pillars which support the dome contains a \*model of the church by *Michael Angelo* and his predecessor *Ant. da S. Gallo*, for admission to which a separate permission must be

obtained through an ambassador or consul; here, too, a model of the ancient throne of St. Peter is preserved.

The **DOME** rises 308 ft. above the roof, and is 630 ft. in circumference. The huge hoops of iron are seen here, by which the dome was strengthened in the 18th cent., when threatening fissures had begun to make their appearance. The gallery within the dome affords a striking view of the interior. An easy stair ascends between the external and internal walls of the dome to the \**Lantern*, whence a view is obtained of the whole church and its environs, and in clear weather of the Campagna from the mountains to the distant sea. A narrow iron stair, admitting one person only at a time, ascends to the copper ball on the summit, which can contain 16 persons, but affords no view.

The coronation of the new pope, as well as the canonisation of a new saint, always takes place at St. Peter's. At Christmas, Easter, and on the festival of SS. Peter and Paul (29th June), the Pope used to celebrate high mass here in person, but has not officiated since the Italian occupation. The most important of the other festivals have already been enumerated (p. 89). On Easter-day and 28th June the dome, the façade, and the colonnades were, under the papal regime, illuminated in the evening by 4400 lamps, throwing the lines of the architecture into singularly prominent relief; and  $1\frac{1}{4}$  hr. after sunset this illumination was exchanged with great rapidity by 251 workmen for a blaze of torch-light. This remarkable spectacle, however, will probably never again be witnessed.

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Ascending by St. Peter's, to the l. beyond the colonnades, we reach, on the l., before the sacristy is reached, the **Cimiterio dei Tedeschi**, the most ancient Christian burial-ground, instituted by Constantine, and filled with earth from Mt. Calvary. In 1779 it was granted to the Germans by Pius VI. Near it is the church of *S. Maria della Pietà in Campo Santo*. (Pl. I, 4, 4), adjoining which is the German and Flemish refuge for pilgrims.

We may now quit the cemetery by the egress on the r., and walk round St. Peter's in order to obtain a distinct conception of its vast proportions, or to form some acquaintance with its history.

In the second street ascending to the l. behind the colonnades is situated (l.) the *Palace of the SS. Uffizio*, or seat of the Inquisition, now converted into barracks. That tribunal was established in 1536 by Paul III. by the advice of Card. Caraffa, afterwards Paul IV., and this edifice was assigned to it by Pius V.

### The Vatican.

This, the most extensive palace in the world, was originally a dwelling-house for the popes, erected by SYMMACHUS near the anterior court of the old church of St. Peter, and afterwards gradually extended. Charlemagne, when in Rome, is believed to have resided here. This building having fallen to decay during the tumults of the following centuries, EUGENE III. erected a palace near St. Peter's, which was greatly enlarged by NICHOLAS III. The Vatican did not, however, become the usual residence of the popes until

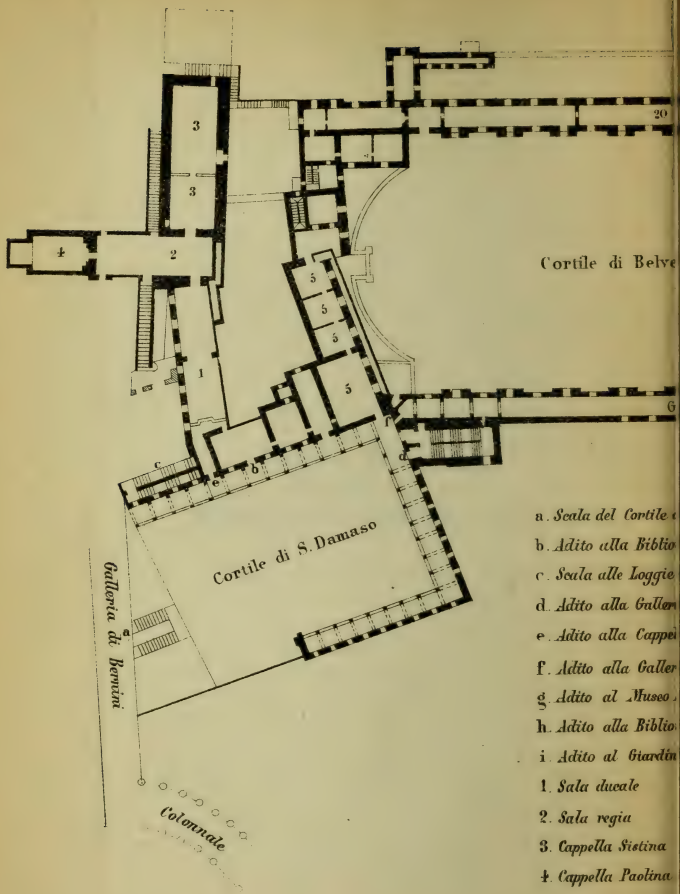
after their return from Avignon, when the Lateran was deserted. After the death of GREGORY XI. the first conclave was held in the Vatican in 1378, which resulted in the schism. In 1410 JOHN XXIII. constructed the covered passage to the castle of S. Angelo. In 1450 NICHOLAS V., with a view to render the Vatican the most imposing palace in the world, determined to unite in it all the government-offices and residences of the cardinals. The small portion completed by him, afterwards occupied by ALEXANDER VI. and named *Tor di Borgia*, was extended by subsequent popes. In 1473 the *Sistine Chapel* was erected by SIXTUS IV., and about 1490 the *Belvedere*, or garden-house, by INNOCENT VIII. Bramante, under JULIUS II., united the latter with the palace by means of a great court, which under SIXTUS V. was divided by the erection of the library into two parts, the anterior court and the Giardino della Pigna. The *Loggie* round the Cortile di S. Damaso were also constructed by Bramante. In 1534 PAUL III. founded the *Pauline Chapel*, and SIXTUS V. the *Library* and the present residence of the popes, which last was completed by CLEMENT VIII. (1592—1605). URBAN VIII. erected the *Scala Regia* from Bernini's design, PIUS VII. the *Braccio Nuovo* for the sculptures, GREGORY XVI. the *Etruscan Museum*, and PIUS IX. has closed the fourth side of the Cortile di S. Damaso by covering and reconstructing the great staircase which leads from the arcades of the piazza into the court. The palace now possesses 20 courts, and is said to comprise 11,000 halls, chapels, saloons, and private apartments. By far the greater number of these are occupied by collections and show rooms, a comparatively small part of the building only being set apart for the papal court. A law passed on 13th May, 1871, secures to the Vatican, the Lateran, and the papal villa at Castel Gandolfo the privilege of exterritoriality. Pius IX. has not quitted the Vatican since the Italian occupation on 20th Sept., 1870.

Permessi for the Vatican, and hours of admission, see pp. 93, 94. The visitor should be abundantly provided with 50c. notes and copper money, as contributions are exacted from him at about ten different places (fee in each department  $\frac{1}{2}$  fr., frequent visitors 25c.). The ciceroni who proffer their services at the entrance are generally very ignorant and ill-informed.

The principal entrance to the Vatican (*Portone di Bronzo*, by which readers in the library only are now admitted) is at the end of the r. colonnade of the Piazza of St. Peter, and the stair, which was originally open, but was altered by Pius IX., ascends immediately beyond the Swiss guard. This leads to the CORTILE DI S. DAMASO, a court which derives its name from the fountain of St. Damasus erected here by Innocent X., and sometimes called *Cortile delle Loggie* from the Loggie of *Bramante* (p. 253) by which it is bounded on three sides. On the r. is the wing occupied by the Pope; on the l. a door with the inscription *Adito alla Biblioteca ed al Museo* leads to the stair which ascends to the Loggie of Giovanni da Udine (freely but judiciously retouched) on the first floor, and those of Raphael on the second (p. 253). The first door to the l. in the loggie of the first floor leads to the Sistine, and that at the end straight before us, to the Museum of Antiquities (p. 259).



THE LIBRARY  
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- a. Scala del Cortile  
b. Adito alla Biblio  
c. Scala alle Loggie  
d. Adito alla Galler  
e. Adito alla Cappella  
f. Adito alla Galler  
g. Adito al Museo  
h. Adito alla Biblio  
i. Adito al Giardino
1. Sala ducale  
2. Sala regia  
3. Cappella Sistina  
4. Cappella Paolina  
5. Appartamenti Bor  
6. Atrio del Torso



aso  
 Museo  
 da Udine (I<sup>mo</sup> piano) ed alle Stanze di Raffaele (II<sup>do</sup> piano) 9. Cortile di Belvedere  
 dri (III<sup>mo</sup> piano)  
 a  
 aria  
 Pigna  
 piano) e Stanze di Raffaele (II<sup>do</sup> piano)

1. Atrio della Vasa
  3. Atrio del Meleagro
  9. Cortile di Belvedere
  10. Sala degli Animali
  11. Galleria delle Statue
  12. Sala dei Busti
  13. Gabinetto delle Maschere
  14. Sala delle Muse
  15. Sala rotonda
  16. Sala a Croce greca
  17. Sala della Biga
  18. Galleria dei Candelabri
  19. Arazzi di Raffaele
  20. Galleria geografica
  21. Museo etrusco (II<sup>do</sup> piano) Museo egiziano (I<sup>mo</sup> piano)
- (II<sup>do</sup> piano) Sala della biblioteca (I<sup>mo</sup> piano)



THE LIBRARY  
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## A. Paintings.

*Cappella Sistina. Raphael's Stanze and Loggie. Picture Gallery.*

A *permesso* may be obtained for any week-day, 8—11 and 2—5 o'clock, available for five persons (comp. pp. 93, 94). The name of each department where it is shown is then deleted in turn.

We pass the entrance with the Swiss guard and proceed to the *SCALA REGIA*, a magnificent flight of steps, constructed by *Antonio da Sangallo*, and restored by *Bernini* under Alexander VII., covered with tunnel vaulting resting on Roman columns. We mount these steps and pass through a door to the *Stair on the Right*, which ascends to the first floor, where there is a side entrance of the Sixtine Chapel (see below), indicated by an inscription, and the one now used by visitors, and to the second floor, where Raphael's stanze and loggie are situated (p. 253). From these last a stair ascends to the third floor, containing the picture gallery (p. 258).

SALA DUCALE. SALA REGIA. \*\*CAPPELLA SISTINA.  
CAPPELLA PAOLINA.

From the stair above mentioned we first enter the Sala Regia, and thence the —

SALA DUCALE (Pl. 1), constructed by *Bernini*, and decorated on the ceiling with frescoes, and with landscapes by *Brill*. We then return to the —

SALA REGIA (Pl. 2), the vestibule of the Sixtine Chapel, originally destined for the reception of foreign ambassadors. It was built by *Antonio da Sangallo*; the cornicings of the ceiling are by *Perino del Vaga*, and those over the doors by *Daniele da Volterra*.

The mediocre FRESQUES of *Vasari*, *Salviati*, and the *Zuccari*, represent, according to the titles inscribed below them: on the window-wall, r. scenes from the Night of St. Bartholomew (the inscription *Strages Hugenot-torum*, etc., which was once under them, has been obliterated). On the wall opposite the entrance, the door in which leads to the Sixtine, the Alliance of the Spanish and Venetians with Paul V., Battle of Lepanto in 1571; on the end wall, Gregory VII. acquitting Henry VI. (door to the Pauline), Conquest of Tunis. On the entrance-wall, Gregory XI. returning from Avignon, Alexander III. absolving Fred. Barbarossa.

The \*\*SIXTINE CHAPEL (Pl. 3) was erected under Sixtus IV. by *Baccio Pintelli* in 1473; length 133 ft., width 45 ft., six windows on each side above. Beautifully decorated marble screens enclose the space set apart for religious solemnities. The lower part of the walls was formerly hung with Raphael's tapestry on the occasion of festivals, while the upper part, with the exception of the wall of the altar, is decorated with interesting frescoes by Florentine masters of the 15th century. Best light in the morning.

These FRESQUES represent parallel scenes from the life of Christ (r.) and Moses (l.), beginning at the altar, and meeting on the entrance-wall. Left: 1. (by the altar) Moses with his wife Zipporah journeying to Egypt, Zipporah circumcises her son, attributed to *Luca Signorelli*; 2. Moses kills the Egyptian,

drives the shepherds from the well, kneels before the burning bush, *Sandro Botticelli*; 3. Pharaoh's destruction in the Red Sea, *Cosimo Rosselli*; 4. Moses receives the Law on Mt. Sinai, Adoration of the calf, by the same; 5. Destruction of the company of Korah, and that of the sons of Aaron, *S. Botticelli*; 6. Death of Moses, *L. Signorelli*. Adjoining the latter, on the entrance-wall: Contest of the Archangel Michael for the body of Moses, by *Salviati*, now entirely repainted. Right: 1. Baptism of Christ, *Perugino*; 2. Christ's Temptation, *S. Botticelli*; \*3. Vocation of Peter and Andrew, *Dom. Ghirlandajo*; 4. Sermon on the Mount, Cure of the lepers, *C. Rosselli*. Then on the entrance-wall: Resurrection of Christ, originally by *D. Ghirlandajo*, renewed by *Arrigo Fiamingo*. — On the pillars between the windows 28 popes by *S. Botticelli*, not easily distinguishable.

The \*\*CEILING, decorated with perhaps the most magnificent example of the pictorial art ever produced, was painted by *Michael Angelo* in 22 months (1508—11). The fundamental idea of the work is the preparation of the world for the Advent of Christ. In the centre of the ceiling are seen the Creation, Fall, and Deluge, with the sacrifice and mockery of Noah; around are the figures of the prophets and sibyls, who predicted and proclaimed the Messiah's Advent, and the ancestors of Christ who expected him. These the principal pictures are combined by a judicious architectural arrangement so as to form an exquisite whole, enlivened moreover by numerous accessory figures, relief-medallions, children as bearers of entablature, etc., and worthy of the most minute and repeated inspection. In the centre of the ceiling (seen from the altar) are the following 9 sections: 1. God the Father separates light from darkness; 2. Creation of the sun and moon; 3. Separation of the land from the sea; 4. Adam inspired with life; 5. Creation of Eve, who turns towards the Lord in an attitude of adoration; 6. The Fall and Banishment from Paradise; 7. Noah's thank-offering after the deluge; 8. The Deluge (this was painted by Mich. Angelo first, and, as it afterwards appeared, with figures of too small proportions); 9. Noah's intoxication and the derision of his sons.

On the lower part of the vaulting [are the \*\*PROPHETS AND SIBYLS in earnest contemplation, surrounded by angels and genii. To the l. of the altar: 1. Jeremiah, in a profound reverie; 2. Persian Sibyl, reading; 3. Ezekiel with half-opened scroll; 4. Erythræan Sibyl, sitting by an open book; 5. Joel, reading a scroll; 6. (over the door) Zacharias, turning the leaves of a book; Delphian Sibyl, with an open scroll; 8. Isaiah, his arm resting on a book, absorbed by divine inspiration; 9. Cumæan Sibyl opening a book; 10. Daniel, writing; 11. Libyan Sibyl, grasping an open book; 12. (above the Last Judgment) Jonah sitting beneath the gourd.

In the pointed arches and lunettes of the vaulting are the ancestors of the Saviour in calm expectation. In the four corner-arches: on the altar-wall, r. the Israelites in the wilderness with the brazen serpent, l. king Artaxerxes, Esther, and Haman. On the entrance-wall, l. David and Goliath, r. Judith.

Nearly 30 years later than this ceiling *Michael Angelo* painted on the altar-wall the \*\*LAST JUDGMENT, 64 ft. in width, completed under Paul III. in 1541. Careful and repeated study alone will enable the spectator to appreciate the details of this vast composition, which [is unfortunately blackened by the smoke of centuries, and unfavourably lighted. To fathom the religious views and artistic designs of the talented master is a still more difficult task. On the right of the figure of Christ as Judge hover the saints drawn back by devils and supported by angels, on his left the sinners in vain strive to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of his sufferings; in the centre Christ and the Virgin, surrounded by apostles and saints; beneath the rising dead is hell, according to Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of Biagio of Cesena, master of the ceremonies of Paul III., who had censured the picture on account of the nudity of the figures. Paul IV., who contemplated the destruction of the picture on this account, was persuaded, instead, to cause some of the figures to be partially draped by *Daniele da*

*Volterra*. Clement XII. caused this process to be extended to the other figures by *Stefano Pozzi*, whereby, as may be imagined, the picture was far from being improved.

Most of the solemnities at which the Pope officiates in person take place in the Sixtine Chapel (see p. 88).

From the Sala Regia a door to the l. enters the PAULINE CHAPEL (Pl. 4), designed in 1540 by *Antonio da Sangallo*, and named after Paul III., who was pope at that date. Here also are two frescoes, painted by *Michael Angelo* at a very advanced age: l. the Conversion of St. Paul, r. the Crucifixion of St. Peter. The other pictures are by *Sabbatini* and *F. Zuccaro*, the statues in the corners by *P. Bresciano*. The chapel is used on the first Sunday in Advent for the *Quarant' Ore*, or exposition of the host during 40 hrs., when, as well as on Holy Thursday, it is brilliantly illuminated.

RAPHAEL'S \*\*LOGGIE AND \*\*STANZE. \*CAPPELLA NICCOLINA (DI S. LORENZO).

We next ascend the stair already mentioned (p. 251) to Raphael's Stanze and Loggie on the second floor, which are now entered from the back. The following description supposes us to approach by the principal entrance (Pl. c), at present temporarily closed, and it therefore begins with the loggie. The reader is therefore requested to turn to the Stanze at p. 254, and to follow the description in the reverse order. Before reaching the Stanze we traverse two rooms with indifferent modern pictures; then a saloon recently decorated by *Podesti*, by order of Pius IX. with frescoes relating to the doctrine of the Immaculate Conception of Mary. The door in a straight direction leads to the Stanza dell' Incendio (p. 257).

\*\***Raphael's Loggie** (Pl. e, b). The second storey of the loggie which enclose the Cortile di Damaso (p. 250) was originally open, but having been seriously injured by exposure to the atmosphere it was closed by glass-windows in 1813. These loggie were adorned from *Raphael's* designs and under his supervision by *Giulio Romano*, *Giovanni da Udine*, and other of his pupils with stucco mouldings, ornamental painting, and ceiling pictures. In the first of these the influence exercised by works of this kind found shortly before in the Baths of Titus is observable. These, as well as the decorative paintings, were executed by *Giovanni da Udine*. The ceiling paintings are compositions of Raphael; those in the first vault were executed by *Giulio Romano*, the others by *Francesco Penni*, *Perino del Vaga*, *Polidoro da Caravaggio*, and others. Each of the thirteen sections of the vaulting contains four quadrangular frescoes, which are together known as '*Raphael's Bible*'. All these compositions display a rare fertility of invention and gracefulness of treatment.

CEILING PAINTINGS. The first twelve vaults contain scenes from the Old, and the thirteenth scenes from the New Testament. We begin to

the r. of the stair: I. (over the door) 1. Separation of light from darkness; 2. Separation of land from sea; 3. Creation of the sun and moon; 4. Creation of the animals. — II. 4. Creation of Eve; 1. The Fall; 2. Banishment from Paradise; 3. Adam and Eve working (destroyed). — III. 1. Noah building the ark; 2. Deluge; 3. Egress from the ark (destroyed); 4. Noah's sacrifice. — IV. 1. Abraham and Melchisedek; 3. God promises Abraham posterity; 2. Abraham and the three angels; 4. Lot's flight from Sodom. — V. 1. God appears to Isaac; 3. Abimelech sees Isaac caressing Rebecca; 2. Isaac blesses Jacob; 4. Esau and Isaac. — VI. 1. Jacob's vision of the ladder; 2. Jacob and Rachel at the well; 3. Jacob upbraids Laban for having given him Leah (destroyed); 4. Jacob on his journey. — VII. 1. Joseph relates his dream to his brethren; 2. Joseph is sold; 3. Joseph and Potiphar's wife; 4. Joseph interprets Pharaoh's dream. — VIII. 1. Finding of Moses; 2. Moses at the burning bush; 3. Destruction of Pharaoh in the Red Sea; 4. Moses strikes the rock for water. — IX. 1. Moses receiving the tables of the Law; 2. Adoration of the golden calf, Moses breaks the tables; 3. Moses kneels before the pillar of cloud; 4. Moses shows the tables of the Law to the people. — X. 1. The Israelites crossing the Jordan; 2. Fall of Jericho; 3. Joshua bids the sun stand still during the battle with the Ammonites; 4. Joshua and Eleazar dividing Palestine among the twelve tribes. — XI. 1. Samuel anoints David; 2. David and Goliath; 4. David's triumph over the Syrians; 3. David sees Bathsheba. — XII. 1. Zadok anoints Solomon; 2. Solomon's Judgment; 4. The Queen of Sheba; 3. Building of the Temple (destroyed). XIII. 1. Adoration of the shepherds (destroyed); 2. The wise men from the East; 3. Baptism of Christ; 4. Last Supper.

**STUCCO MOULDINGS.** Among these should be particularly noticed the charming small reliefs in the arches of the windows of the first section. Here to the l., above, is perceived Raphael, sitting and drawing, with a grinder of colours below him. Lower down are a number of his pupils busied in executing their master's designs, and below them Fama who proclaims the celebrity of the work. On the r. an old bricklayer is seen at work, and there is a similar figure in the r. curve of the 2nd window, both apparently portraits. The whole affords a charming picture of the life and habits of the artists during the execution of the work.

The two other arcades of the storey, decorated in stucco by *Marco da Faenza* and *Paul Schor*, and painted by artists of the 16th and 17th cent., are far inferior to these loggie.

**\*\*Raphael's Stanze** (Pl. 5). At the end of the loggie, in an ante-room on the l., is the entrance to a saloon and three *Stanze*, or rooms, which were decorated with frescoes by *Raphael* during the pontificate of Julius II. and Leo X. (1508—1520). For each of these pictures the master received 1200 ducats. When entered from the loggie, the order is as follows: Sala di Costantino, Stanza d'Eliodoro, Stanza della Segnatura, Stanza dell'Incendio. They were seriously injured during the plundering of Rome in 1527, but were restored by Carlo Maratta under Clement XI. They are enumerated here chronologically.

**I. STANZA DELLA SEGNAURA**, so named from a judicial assembly of that designation which was held here. Its decoration was undertaken by Raphael in 1508, at the age of 25, under the auspices of Julius II., and completed in 1511. The sections of the vaulting of the apartment had already been arranged by *Sodoma*. On the four circular and quadrangular spaces Raphael painted allegorical figures and Biblical and mythological scenes, which in connection with the paintings in the large lunettes are symbolical of the four principal spheres of intellectual life.



**I. Ceiling Paintings.** 1. THEOLOGY (*divinarum rerum notitia*), a figure among clouds, in the left hand a book, with the right pointing downwards to the heavenly vision in the Disputa beneath; adjacent, the Fall of man; 2. POETRY (*numine afflatur*), crowned with laurels, seated on a marble throne with book and lyre; adjoining it, the Flaying of Marsyas; 3. PHILOSOPHY (*causarum cognitio*), with diadem, two books (natural and moral science) and a robe emblematical of the four elements; adjoining it, the Study of the heavenly bodies; 4. JUSTICE (*jus suum unicuique tribuens*), with crown, sword, and balance; adjacent, Solomon's Judgment.

**II. Frescoes on the Walls.** Under the Theology: 1. The DISPUTA, so-called from the picture having been erroneously regarded as the representation of a dispute respecting the sacrament (Disputa del Sacramento), whereas it is rather intended to illustrate different phases of the Church militant and triumphant. It is divided into two sections: in the centre of the upper, Christ between Mary and John the Bapt., above him a glory of angels, and God the Father imparting a blessing with his right hand; below Christ the dove, surrounded by four small angels who hold the four Gospels. Then on either side of Christ: l. St. Peter, Adam, St. John, David, St. Stephen, and a saint half concealed by a cloud; r. St. Paul, Abraham, St. James, Moses, St. Lawrence, St. George; above both series hover three angels. Beneath, to the r. of the altar on which the monstrance is placed: Petrus Lombardus (?) with uplifted right hand, turning towards St. Ambrose who is seated beside him and looking upwards; in the background between the two a white-robed monk. Farther to the r. is seated St. Augustine, dictating to a youth, behind him a black monk, perhaps Thomas Aquinas. Then Pope Anacletus with the martyr's palm; Card. Bonaventura, reading. Adjacent, more towards the front, Pope Innocent III., in the background Dante; in the foreground an anciently attired figure of unknown import; the black-hooded monk, to the r. of Dante in the background, is Savonarola. The import of most of the figures on the l. of the altar is less apparent: first is perceived a white-robed monk (St. Bernhard?), turning towards St. Jerome, who is in a sitting posture, with the lion; at his feet lie his translation of the Bible and cardinal's hat; beside him sits Gregory I. The remaining figures cannot now be interpreted; the Dominican to the l. at the extremity has been thought to represent Fiesole, the old man with a book, leaning on the balustrade, Bramante.

In the space below the picture (added by *Perino del Vaga* under Paul III.), from l. to r.: Heathen sacrifice; St. Augustine finding a child attempting to exhaust the sea; the Cumæan Sibyl showing the Madonna to Augustus; allegorical figure of the apprehension of divine things.

Under the Poetry: 2. The PARNASSUS (r. of the Disputa). In the centre above, Apollo in a grove of laurels, with a violin (perhaps in honour of Giac. Sansecolo, a celebrated violinist of that period), and the Muses. The interpretation of the poets who environ this group is somewhat uncertain: l. Homer, Dante, Virgil; below, the sitting female figure of Sappho, beside her Petrarch and perhaps Corinna, Alcæus, and Anacreon; r. Tebaldeo (?), Boccaccio, the fifth Sannazaro, in front the seated figure of Pindar (?), and Horace (?) approaching. Under these, in grisaille: l. Alexander causes the poems of Homer to be placed in the grave of Achilles; r. Augustus prevents the burning of Virgil's *Æneid*.

Under the Philosophy: 3. The so-called SCHOOL OF ATHENS, a tableau of the different branches of ancient philosophy and their expounders, but the meaning of many of the figures is not precisely known. The scene is a beautiful vaulted hall (said to have been designed by Bramante); in front of it a stage approached by steps serves to unite the expressive and life-like groups of which the assembly is composed. The niches in front of the building contain statues of Apollo and Minerva. In the centre of the foreground are the two chief representatives of ancient philosophy: l. Plato with upraised right hand, in his left his *Timæus*; r. Aristotle, holding his *Ethics* and pointing forwards. Around them are grouped a circle of attentive hearers. The group farther to the l. shows Socrates conversing with his pupils, among whom is a young warrior, probably Alcibiades. Lying on the steps

in the centre is Diogenes; the groups to the r. on the platform and steps are perhaps the advocates of the Epicurean and Sceptic doctrines. The old man seated in the group to the l. in the foreground, showing a boy a tablet with the principles of musical rhythm, is Pythagoras; looking over his book is the Oriental Averroes (?); seated beside him to the l. with ink and pen, Empedocles; r. Anaxagoras, turning towards him; the white-robed youth behind him bears the features of Francesco della Rovere, Duke of Urbino. The last sitting figure on the r. in this group is supposed to represent Heraclitus; it is wanting in the cartoon at Milan. The wreathed figure to the l. of Empedocles is said to be Democritus. In the group to the r., in the foreground, the figure stooping to the earth and engaged in geometrical demonstration is believed to be Archimedes (bearing the features of Bramante); the youth standing with half-raised hands is said to be the portrait of Federigo II. of Mantua. The bearded man with a globe, farther r., is Zoroaster; another, crowned, and also with a globe, is Ptolemæus. The two last heads to the r. in the foreground are portraits of Raphael and his master Perugino.

Below this picture, in different shades of brown, by *Perino del Vaga* (from l. to r.): Allegorical figure of Philosophy; Magicians conversing about the heavenly bodies; Siege of Syracuse; Death of Archimedes.

Under the Justice: 4. Over the window the three cardinal virtues: Prudence with double visage looking to the future and the past, r. Moderation, l. Strength. Below, at the side of the window, the administration of ecclesiastical and secular law; r. Gregory IX. (with the features of Julius II.) presenting the Decretals to a jurist (surrounded by numerous portraits; to the l. in front Card. de' Medici, afterwards Leo X.). Below (by *Perino del Vaga*): Moses brings the tables of the Law to the Israelites; l. Justinian entrusts the Roman Code to Tribonian. In the space beneath: Solon's address to the Athenian people (?).

The door adjoining the 'School of Athens' leads to the —

II. STANZA D'ELIODORO, the frescoes of which were painted in 1511—1514. The mural paintings, from the first of which the saloon derives its name, represent the triumph and divine protection of the church, in connection with the age of the warlike Julius II. and the elevation of Leo X. On the ceiling are four scenes from the old Covenant, unfortunately much damaged: Jehovah appears to Noah, Jacob's Vision, Moses at the burning bush, Sacrifice of Isaac.

**Mural Paintings.** Below Moses at the burning bush: 1. MIRACULOUS EXPULSION OF HELIODORUS from the Temple at Jerusalem by a heavenly horseman (Maccab. II, 3), being an allusion to the deliverance of the States of the Church from their enemies. On the right Heliodorus lies on the ground; one of his companions attempts to defend himself, a second shouts, a third strives to secure his booty; in the background the high-priest Onias praying; l. in the foreground women and children, and Pope Julius II. on his throne (the hindmost of the two chair-bearers is the celebrated engraver Marcantonio Raimondi). This composition is remarkable for its admirable vigour of expression.

Below the Sacrifice of Isaac: 2. THE MASS OF BOLSENA. An unbelieving priest is convinced of the truth of the doctrine of transubstantiation by the bleeding host (comp. p. 31), a miracle said to have taken place at Bolsena in 1263; below are women and children; opposite the priest, Julius II. kneeling with calm equanimity; the wrathful cardinal is Riario (founder of the Cancelleria). This work is probably the most perfect of Raphael's frescoes with respect to execution.

Below Noah: 3. ATTILA REPULSED BY LEO I., in allusion to the expulsion of the French from Italy after the battle of Novara in 1513. The pope, with the features of Leo X., is seated on a white mule, around him cardinals and attendants on horseback, above him St. Peter and St. Paul enveloped in

a brilliant light, and distinctly visible to Attila and his Huns, who are struck with terror at the apparition. To the r. of this —

Below Jacob's Vision: 4. THE LIBERATION OF PETER, in three sections. Over the window Peter in the dungeon sleeping between the watchmen and awakened by the angel; r. he is conducted away, l. the watchmen awake. Under the pictures are painted eleven Caryatides and four statues in grisaille. They are symbolical of a life of peace, and bear the distinct impress of Raphael's inventive genius, notwithstanding considerable restoration. The paintings in different shades of brown between these, of similar import with the large figures, have been still more freely retouched.

These two apartments were painted by Raphael's own hand, and his progressive freedom and decision of touch are distinctly traceable. In the two following rooms he painted the conflagration of the Borgo only (with the exception of a few figures on the l.); the other pictures were executed from his designs, those of the first room under his personal supervision, those of the second after his death.

III. STANZA DELL' INCENDIO, beyond the Stanza della Segnatura, is entered by the door on the r. adjoining the Disputa. The ceiling-paintings are by *Perugino*, those on the walls, representing scenes from the reigns of Leo III. and Leo IV., were executed in 1517.

Over the window: 1. OATH OF LEO III., sworn by him in presence of Charlemagne (with the gold chain, his back turned to the spectator), in order to exculpate himself from the accusations brought against him, by *Perino del Vaga*. To the r. of this, on the entrance-wall: 4. VICTORY OF LEO IV. OVER THE SARACENS AT OSTIA, executed by *Giov. da Udine*. The pope is represented as Leo X., accompanied by Card. Julius de' Medici (Clement VII.), Card. Bibiena, and others. Below: Ferdinand the Catholic, and the Emp. Lothaire. 3. INCENDIO DEL BORGO, conflagration of the Borgo, whence the name of the room; Leo IV. appears in the background in the loggia of the old church of St. Peter, near which the fire raged, and by his blessing arrests the progress of the flames. In the foreground are admirable, lifelike groups of terrified people escaping or praying. Below: Godfrey de Bouillon and Aistulf. 4. CORONATION OF CHARLEMAGNE IN THE OLD CHURCH OF ST. PETER. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. Below: Charlemagne.

IV. SALA DI COSTANTINO. The pictures of this saloon were executed under Clement VII. by *Giulio Romano*, aided by *Francesco Penni* and *Rafaele del Colle*. The two allegorical figures of Justitia and Comitatus were probably painted under Raphael's own supervision. These are in oils, while the others are 'al fresco'. He also left a cartoon of the Battle of Constantine, and a drawing of Constantine's address to his army. The rest of the the composition is probably due to G. Romano and his associates.

On the long wall: 1. BATTLE OF CONSTANTINE against Maxentius at Ponte Molle, the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides, painted by *G. Romano*. This fine composition is full of expression and vigour, but the colouring is less successful. On the l. side of the picture Silvester I. between Faith and Religion; r. Urban I. between \*Justice and Charity. 2. BAPTISM OF CONSTANTINE by Silvester I. (with the features of Clement VII.) in the baptistery of the Lateran, by *Francesco Penni*. To the l. of this: Damasus I. between Prudence and Peace; r. Leo I. between Innocence and Truth. 3. (on the window-wall) ROME PRESENTED BY CONSTANTINE TO SILVESTER I., by *Rafaele del Colle*; l. Silvester with Fortitude, r. Gregory VII. (?)

with Power (?). 4. CONSTANTINE'S ADDRESS to his warriors regarding the victorious omen of the cross, designed by Raphael (?), and executed by *G. Romano*, who added the dwarf (perhaps Gradasso Beretta of Norcia, dwarf-chamberlain of Card. Hippolytus de' Medici) and several other figures. On the l. Peter between the Church and Eternity, r. Clement I. between Moderation and Urbanity. — The scenes below are from the life of Constantine, designed by *G. Romano*. — The ceiling, completed under Sixtus V., is adorned with an allegory of the triumph of Christianity over paganism. In the pendentives are Italian landscapes, with corresponding allegorical figures in the lunettes.

One of the custodians of this saloon ( $1\frac{1}{2}$  fr.) shows the neighbouring \***Cappella di Niccolò V.**, erected by Nicholas V. and decorated by *Fra Angelico da Fiesole* in 1447 with frescoes from the life of SS. Lawrence and Stephen. They are one of the last and finest works of that master, but were buried in oblivion until restored under Gregory XIII. and Pius VII.

The UPPER SERIES represents scenes from the life of St. Stephen: 1. (r. of the door) Stephen consecrated deacon by Peter; 2. He distributes alms as deacon; 3. He preaches; 4. He is brought before the council at Jerusalem; 5. He is dragged away to his martyrdom; 6. His death by stoning. — BELOW, in the same order, scenes from the life of St. Lawrence: 1. He is consecrated deacon by Sixtus II.; 2. Sixtus (with the features of Nicholas V. ?) gives him treasures for distribution among the poor; 3. Distribution of the same; 4. The saint is condemned by the emperor; 5. His martyrdom. Also on the wall below: 1. St. Bonaventura, r. St. Johannes Chrysostomus. In the vaulting: 1. St. Augustine, r. St. Gregory. On the lower part of the r. wall: 1. St. Athanasius, r. St. Thomas Aquinas. On the vaulting: 1. St. Leo, r. St. Ambrose. On the ceiling the Four Evangelists.

### PICTURE GALLERY.

The \*\***Picture Gallery** of the Vatican was founded by Pius VII. by collecting the pictures restored by the French in 1815, most of which had been taken from churches, and by adding others.

It is established on the third floor of the S.E. wing of the palace. Leaving the Sala di Costantino (p. 257) on the second floor, and again entering the loggia, we pass through a door on the left, mount a stair, and ring at a door on the left. (The principal entrance, at present closed, is reached as follows: cross the lower court, enter a door on the extreme left on the farther side, and mount to the third floor.) Permessò and hours of admission, see p. 251 (fee  $1\frac{1}{2}$  fr.). The pictures are not numbered, but are furnished with notices of the subjects and the names of the artists.

I. ROOM. Left wall: *Leonardo da Vinci*, St. Jerome, a coloured sketch; \**Raphael*, Annunciation, Adoration of the Magi, Presentation in the Temple, predella to the Coronation of Mary in the 3rd Room; *Guercino*, Christ and Thomas; *Andrea Mantegna*, The dead Christ and M. Magdalene who anoints his wounds; *Franc. Francia*, Madonna with St. Jerome. On the window-wall: *Fra Angelico da Fiesole*, Scenes from the life of St. Nicholas of Bari, Small Madonna with angels on a gold ground; *Murillo*, Adoration of the shepherds; *Benozzo Gozzoli*, Miracles of St. Hyacinth; *Murillo*, Return of the Prodigal; *Murillo*, Nuptials of the infant Christ with St. Catharine, (these three Murillos were presented to Pius IX. by Queen Isabella); *Perugino*, SS. Benedict, Scholastica, and Placidus; \**Bonifazio*, Madonna with St. John and St. Catharine, on the l. St. Peter and St. Paul (fine colouring);



\**Raphael*, Faith, Hope, and Charity, predella of the Entombment in the Pal. Borghese; *Garofalo*, Madonna, St. Joseph, and St. Catharine.

II. Room. On the entrance-wall: r. \**Domenichino*, Communion of St. Jerome. — Wall of egress: \*\**Raphael*, The Transfiguration, his last great work, painted for Card. Giulio de' Medici (afterwards Clement VII.), and preserved down to 1797 in S. Pietro in Montorio. The upper part is by Raphael's own hand: Christ hovering between Moses and Elias; Peter, James, and John prostrate on the ground, dazzled by the light. The lower half (much darkened by age), where the other disciples are being requested to heal the possessed boy, was partly executed by Raphael's pupils. The figures above, to the l., in an attitude of adoration, are St. Lawrence and St. Julian. — On the short wall: \*\**Raphael*, Madonna of Foligno, 1512; in the background the town of Foligno, into which a bomb falls; r. below, St. Jerome recommends to the notice of the Madonna Sigismondo Conti, secretary of Julius II., who ordered the painting for S. Maria in Araceli, whence it was transferred to S. Anna delle Contesse in Foligno; to the l. St. Francis and John the Baptist. The transference of the picture from wood to canvas, effected at Paris, has rendered retouching necessary.

III. Room. On the entrance-wall: *Titian*, Madonna and saints; *Guericino*, St. Margaret of Cortona. — Right long-wall. *Spagnoletto*, Martyrdom of St. Lawrence; *Guercino*, M. Magdalene; *Bern. Pinturicchio*, Coronation of the Virgin, painted for the church delle Fratte at Perugia; below are the Apostles, St. Francis, St. Bonaventura, and three Franciscans; *Perugino*, Resurrection; the sleeping youth on the r., in the foreground, is said to have been painted by Raphael; Assumption of the Virgin, designed by *Raphael* for the monastery of S. Maria di Monte Luce near Perugia, the upper half painted by *G. Romano*, the lower by *Francesco Penni (il Fattore)*; *School of Perugino*, Adoration of the infant Christ; Joseph's head is said to be by Raphael, other figures by Spagna (formerly in La Spineta near Todi); \**Raphael*, Coronation of the Virgin, painted in 1502 in Perugino's school, for S. Francesco at Perugia; \**Perugino*, Madonna on a throne with Laurentius, Ludovicus, Herculanus, and Constantius, the guardian saints of Perugia; *Sassoferrato*, Madonna. — End wall: *M. A. Caravaggio*, Entombment. — Window-wall: *Titian*, Doge of Venice; *Niccolò Alunno*, Crucifixion of Christ and Coronation of the Virgin, two large paintings in several compartments. Between these: \**Melozzo da Forlì*, Fresco from the former library of the Vatican, representing Sixtus IV. the donor, with Card. Giul. della Rovere (Julius II.) and his nephew Pietro Riario; before him kneels Platina, prefect of the library.

IV. Room. Entrance-wall: *Valentin*, Martyrdom of Processus and Martinianus; *Guido Reni*, Crucifixion of St. Peter; *N. Poussin*, Martyrdom of St. Erasmus. — Right wall: *F. Baroccio*, Annunciation; *A. Sacchi*, Mass of Gregory the Great (there are mosaic copies of these three pictures in St. Peter's); *Baroccio*, St. Michelina. — Window-wall: *Moretto da Brescia*, Madonna with SS. Jerome and Bartholomew; *Paolo Veronese*, Vision of St. Helena. — Left wall: Madonna; below, *Guido Reni*, SS. Thomas and Jerome; *Correggio* (? or perhaps *Caracci*), Christ in a glory; *Cesare da Sesto*, Madonna; *A. Sacchi*, St. Romuald.

## B. Antiquities.

*Galleria Lapidaria*. *Braccio Nuovo*. *Museo Chiaramonti*. *Museo Pio-Clementino* (Raphael's Tapestry). *Museo Gregoriano*. *Egyptian Museum*.

Comp. Plan of Vatican, p. 249.

*Permesso*, available for five persons, granted either for Monday or Thursday, 8—11 o'clock, or for Tuesday, Wednesday, Friday, or Saturday, 8—11 and 2—5 o'clock (see pp. 93, 251). *Catalogues* at the entrance, in French and Italian; 4 fr.

THE VATICAN COLLECTION OF ANTIQUITIES, the finest in the world, was begun by the Popes Julius II., Leo X., Clement VII., and Paul III. in the *Belvedere*, which was erected by *Bramante* under Julius II. and commands a magnificent view of Rome. Here, for example, were preserved the Torso of

Hercules, the Apollo Belvedere, and the Laocoon. Clement XIV. (Ganganelli, d. 1774) determined to institute a more extensive collection, in consequence of which the *Museo Pio-Clementino* arose under him and his successor Pius VI. The museum was arranged by the celebrated *E. Q. Visconti*. It was despoiled of its costliest treasures by the French in 1797, but most of these, were restored to Pius VII. in 1816 after the Treaty of Paris. Pius VII. extended the collection by adding to it the *Museo Chiaramonti*, and in 1821 the *Braccio Nuovo*; and Gregory XVI. added the *Egyptian* and the *Etruscan Museum*.

The PRESENT ENTRANCE to the collection of antiquities is on the W. side of the palace, not far from the N.W. corner. Approaching from the Borgo, we walk round the whole of St. Peter's, and then between the Vatican Gardens and the palace, to the door under the Sala della Biga (Pl. 17). We mount the stair and reach the museum in the Sala a Croce Greca (p. 266), from which we visit the Sala della Biga, the Galleria dei Candelabri, the Museo Gregoriano, and the Egyptian museum in the order given in the Handbook, while we take the remaining rooms in the reverse order.

GALLERIA LAPIDARIA. \*BRACCIO NUOVO. \*MUSEO  
CHIARAMONTI.

When approached from the principal entrance in the Cortile di S. Damaso, which is at present closed (comp. p. 250), the museum begins with a corridor 20 ft. in width, and upwards of 300 yds. in length, the first half of which contains the —

**Galleria Lapidaria**, begun by Clement XIV. and Pius VI., and extended by Pius VII., a collection of 3000 inscriptions, heathen (on the r. and l. at the commencement) and ancient Christian (beginning with the 7th window on the l.), built into the walls under the supervision of *Gaetano Marini*, the learned founder of the modern science of Latin epigraphy. The gallery also contains ancient cippi, sarcophagi, and statues. The last small door on the l., at the end of this gallery, is the entrance to the library (p. 271). The second half of the corridor, separated from the first by an iron grate, contains the Museo Chiaramonti. Before visiting it, we turn to the left to the —

\***Braccio Nuovo**, constructed by *Rafael Stern* under Paul VII. in 1821. The hall, which is lighted from above, and is 77 yds. long and 8½ yds. wide, is supported by fourteen ancient columns of cipollino, giallo antico, alabaster, and Egyptian granite. It contains 40 statues and about 80 busts, of which the following should be inspected.

Right: No. \*5. *Caryatide*, supposed to be one of those executed by Diogenes for the Pantheon, restored by Thorvaldsen; 8. Commodus in hunting-costume with spear; 9. Barbarian head; 11. *Silenus with the infant Bacchus*; \*14. Augustus, found in 1863 near Prima Porta in the villa of Livia, one of the best statues of the emperor, bearing distinct traces of painting. In front of it, on the ground, a mosaic from Tor-Marancio, Ulysses with the Sirens and Scylla; 17. Statue of a physician (perhaps Antonius Musa, celebrated for his cure of Augustus), under the form of Æsculapius; 20. So-called Nerva (head modern); \*23. So-called Pudicitia, from the Villa

Mattei, head and r. hand new; 24. So-called Pollux, in coloured marble; 26. Titus, found with the statue of his daughter Julia (No. 111, opposite) near the Lateran in 1828; 27. Medusa (also Nos. 40, 93, 110; the last in plaster) from Hadrian's temple of Venus and Roma; 31. Priestess of Isis; 32, 33. Satyrs sitting; 38. Ganymedes (?), found at Ostia, attrib. to Phædimus, fountain-figure; 39. (in the centre) beautiful black vase of basalt, with masks, etc.; 41. Satyr, playing on the flute; 44. Wounded Amazon; 47. Caryatide; 48. Trajan; 50. Diana beholding the sleeping Endymion; 53. Euripides; 60. So-called Sulla; \*62. Demosthenes, found near the ancient Tusculum. Standing alone: \*67. Apoxyomenos (scraper), an athlete cleaning his right arm with a scraping-iron, after Lysippus, found in the Vicolo delle Palme in Trastevere in 1849. Near it, to the l.: \*71. Mourning Amazon, apparently a copy from an older work of the best period, perhaps by Polyclethus, arms and feet restored by Thorvaldsen; 81. Hadrian; 83. Juno, erroneously restored as Ceres (head new); 86. Fortuna with cornucopia and rudder, from Ostia; \*89. So-called Hesiod; 92. Venus, risen from the sea; \*94. Spes, erroneously restored as Proserpine; 96. Mark Antony; 97, 99, 101, 103, 105. Athletes; 106. Bust of the triumvir Lepidus. On the ground in this semicircle (behind the Nile) a mosaic with the Ephesian Diana, from Poggio Mirteto. \*109. Colossal group of the Nile, surrounded by 16 playing children, emblematic of the 16 yds. which the river rises; at the back and sides of the plinth a humorous representation of a battle of the pygmies with the crocodiles and hippopotami, found near S. Maria sopra Minerva in the time of Leo X.; 111. Julia, daughter of Titus (see No. 26); \*112. Head of Juno (so-called Juno Pentini); \*114. So-called Minerva Medica, or Pallas Giustiniani (the family to whom it formerly belonged), in Parian marble; 117. Claudius; 118. Barbarian head; \*120. Satyr reposing, after a celebrated work of Praxiteles (a better copy in the Capitoline Museum); 123. L. Verus; \*126. Athlete, erroneously restored with a discus, subsequently recognised as a copy of the Doryphorus (spear-bearer) of Polyclethus; 129. Domitian, from the Pal. Giustiniani; \*132. Mercury, restored by Canova, the head ancient, originally belonging to a different figure.

We now return to the corridor, the second half of which contains the —

**\*Museo Chiaramonti**, a collection 'divided into 30 sections, and containing upwards of 700 sculptures in marble, many of them small and fragmentary. The following are especially worthy of notice.

Section I. r. No. 2. Sitting Apollo; 6. Autumn, from a sarcophagus, found at Ostia; l. 13. Winter, from the sarcophagus of P. Ælius Verus. — II. r. 14, 16. Muses. — III. r. 28. Head of a wounded Amazon; 29. Head of a female Faun; l. 55. Torso of Hebe. — IV. r. 63. Minerva; l. 107. supposed to be Julius Caesar. — VI. r. 120. So-called Vestal Virgin from Hadrian's villa; 121. Clio; 122. Diana. — VII. r. 130. Relief, badly executed, a pleasing representation of the sun and moon as the leaders of souls; 144. Bearded Dionysus; l. 166. Archaic Apollo. — VIII. r. \*176. Daughter of Niobe, found at Tivoli, of superior Greek workmanship; l. 179. Sarcophagus of C. Julius Euhodus and Metilia Acte, with representation of the myth of Alcestis; 181. Hecate; under it, \*182. Ara of Pentelic marble, with Venus and Bacchanalian representations. — IX. r. 186. Greek equestrian relief; 197. Head of Roma (eyes renewed), found at the ancient Laurentum; l. \*229. Two heads of Silenus as a double bust; under it, 230. Large cippus, Night with Death and Sleep (?). — X. r. 241. Nymph nursing the infant Jupiter; l. 244. Colossal mask of Oceanus, once used as the mouth of a fountain; 245. Polyhymnia. — XI. r. 254. Venus; 255. Jupiter Serapis; 259, 263. Beautiful unknown portrait-heads; l. 285. Apollo with a hind, in imitation of the ancient style; 287. Sleeping fisher-boy. — XII. r. 294. Hercules, found in 1802, restored by Canova. — XIII. r. 300. Fragment of a shield with four Amazons, copy of the shield of Athene Parthenus by Phidias; l. 338. Boy from a group of players. — XIV. r. 352. Venus Anadyomene; 353. Nymph; 354. Venus.

— XV. r. 360. Ancient relief of three draped Graces, copy of a work of So-  
crates, fragments of which have been found on the Acropolis at Athens;  
369. Unknown portrait-head; \*372 A. Greek relief with fragment of a rider;  
l. 392. Hadrian. — XVI. r. 400. Tiberius, sitting, found at Veii in 1811; r.  
401. Augustus, also found at Veii. — XVII. r. \*416. Bust of the young  
Augustus; 420 A. Head of Vulcan, found in 1861 on the erection of the  
column of the Immacolata in the Piazza di Spagna; 422. Demosthenes; l.  
441. Alcibiades (?). — XX. r. 493. Portrait-statue of a boy; \*494. Tiberius,  
colossal sitting statue, found at Piperno in 1796; \*495. The so-called bow-  
bending Cupid; l. 497. Representation of a mill; \*498. Drowsy spinster. —  
XXI. r. 510 A., 512 A. So-called Varro; \*513 A. Head of Venus in Greek  
marble, found in the Thermæ of Diocletian. — XXII. r. 544. Silenus; l.  
547. Isis. — XXIII. r. 550. Square marble slab with shield of Medusa in  
the centre; 563. Unknown portrait-bust. — XXIV. r. 587. The elder Faustina  
as Ceres; 588. Dionysus and a satyr; 589. Mercury; l. 591. Claudius. —  
XXV. r. \*606 A. Head of Neptune in Pentelic marble from Ostia. — XXVI.  
r. 636. Hercules with Telephus. — XXVII. r. \*644. Dancing women; 652 A.  
Head of a Centaur; 655. Narcissus (erroneously restored). — XXVIII.  
To the r. (without a number), a colossal statue of Antoninus Pius (formerly  
in the Sala Rotonda). — XXIX. r. 693. Wreathed head of the youthful Bac-  
chus; 698. Cicero, from Roma Vecchia; 701. Ulysses handing the goblet to  
Polyphemus; l., below, \*Torso of an ancient Penelope, in a sitting posture,  
of finer workmanship than the better preserved statue in the Galleria delle  
Statue. — XXX. r. 732. Hercules reclining (freely restored).

[The door to the l. at the end of the corridor leads to the  
GIARDINO DELLA PIGNA, to which visitors are not now admitted,  
containing numerous fragments of statues and reliefs. On the  
r. is the colossal *Pine-cone* from the mausoleum of Hadrian. In  
the centre is the pedestal of the column in honour of Antoninus  
Pius, which stood near Monte Citorio, adorned with the Apo-  
theosis of Antoninus and Faustina and processions of warriors.  
On the l. is a colossal portrait-head in marble. — '*Il Boscarec-  
cio*', or the larger *Garden of the Vatican*, which was formerly  
sometimes visited hence, but is now closed to the public, extends  
from the Belvedere to the walls of the Leonine city, and is  
beautifully laid out in the Italian style. To the l. of the entrance,  
at the base of an eminence planted with trees, stands the *Casino  
of Pius IV.*, built by *Pirro Ligorio* in 1560, a garden-house  
richly decorated with sculptures, mosaics, and pictures, where  
the Pope occasionally grants an audience to ladies].

#### MUSEO PIO-CLEMENTINO. — (Raphael's Tapestry).

At the end of the Museo Chiaramonti a short stair (at the  
end of which to the l. is an entrance, now closed, to the Egyptian  
Museum) leads to the —

\*\* **Museo Pio-Clementino**, the real nucleus of the Vatican  
collection, containing a number of the most celebrated antiques.  
Respecting its origin, see p. 260. The museum is divided into  
eleven departments.

I. VESTIBULE OF THE BELVEDERE, divided by two arches into  
three halls.

1. ATRIO DEL TORSO (Pl. 6). In the centre of the first is the celebrated  
\*Torso of Hercules, executed, according to the inscription, by Apollonius  
of Athens, who probably lived in the 1st cent. B. C.; it was found in the



16th cent. near the theatre of Pompey (Campo di Fiori). Opposite the window is the \*Sarcophagus of L. Corn. Scipio Barbatus, great-grandfather of the illustrious Africanus, and consul B. C. 298, of peperine-stone, with a very remarkable inscription in Saturnine verses, which record his virtues and achievements; it was found in 1780 in the tomb of the Scipios on the Via Appia (*Vigna Sassi*, see p. 223), at the same time as that of his son L. Corn. Scipio, consul B. C. 259, and that of P. Corn. Scipio (son of Africanus), flamen dialis, all of whose inscriptions are built into the surrounding walls. The bust on the sarcophagus has been groundlessly regarded as that of the poet Ennius. — 2. ATRIO DELLA VASA (Pl. 7), or *Round Vestibule*. In the centre a \*Basin of marble (pavonazzetto). No. 7 is a cippus with relief of a Diadumenus, or youth placing a bandage round his head, which conveys an idea of the celebrated statue of Polyclethus of the same name. On the balcony to the r. an ancient \*Wind-indicator, found in 1779 near the Colosseum. From this point a remarkably fine \*view of Rome with the Alban and Sabine Mts. is enjoyed. A ship in bronze below the balcony contains a fountain. — Adjacent is: 3. ATRIO DEL MELEAGRO (Pl. 8). \*No. 710 Statue of Meleager, a good work of the imperial period, found about 1500 outside the Porta Portese. Left, 721. Colossal bust of Trajan; above it a late relief, showing the decline of art.

II. CORTILE DI BELVEDERE (Pl. 9; entered from the Atrio della Vasa), an octagonal court constructed by *Bramante*, but afterwards altered. It is surrounded by arcades, separated by four apartments in which several of the most important works in the collection are placed. In the court a fountain with ancient embouchure, above the arcades eight ancient masks, and by the walls eight sarcophagi and sixteen statues.

In the HALL, r. and l. of the entrance: 27, 28. Reliefs with Satyrs and griffins, once forming a trapezophorus (support of a table). 28. Large sarcophagus with dancing satyrs and Bacchantes, found in 1777 whilst the foundations for the sacristy of St. Peter's were being laid. 30. Sleeping nymph, a fountain-figure. Two baths of black and green basalt. Then to the r. the —

GABINETTO DI CANOVA. Perseus by *Canova*; the pugilists Kreugas and Damoxenus, by the same. In the small niches: 34. Mercury; 35. Minerva.

In the Hall, farther on: r. 37. Sarcophagus with Bacchus and Ariadne in Naxos; r. 38. Relief of Diana and Ceres contending with the Titans and Giants, found in the Villa Mattei; l. 44. So-called Ara Casali, with reliefs relating to the origin of Rome; 49. Sarcophagus with battle of Amazons, in the centre Achilles and Penthesilea, bearing the features of the deceased.

SECOND CABINET (*dell' Antinoo*). \*53. Mercury, once erroneously regarded as an Antinous; l. 55. Relief of a procession of priests of Isis.

In the HALL, farther on: r. 61. Sarcophagus with Nereids with the arms of Achilles; on it the torso of a Nereid; r. 64, 65., at the sides of the entrance to the Sala degli Animali (p. 204): \*two Molossian hounds.

THIRD CABINET. \*\*Laocoon with his two sons entwined by the snakes, by the three Rhodians *Agesander*, *Polydorus*, and *Athenodorus*, once placed, according to Pliny, in the palace of Titus, discovered under Julius II. in 1506 near the Sette Sale, and termed by Michael Angelo a 'marvel of art'. The work is admirably preserved, with the exception of the three up-lifted arms which have been incorrectly restored by *Giov. da Montorsoli*. In the delicacy of the workmanship, the dramatic suspense of the moment, and the profoundly expressive attitudes of the heads, especially that of the father, it is the grandest representative of the Rhodian school of art.

In the HALL: r. 79. Raised relief of Hercules with Telephus, and Bacchus leaning on a Satyr; 80. Sarcophagus with weapon-bearing Cupids; 81. Roman sacrificial procession after a victory. In the niche: \*85. Hygeia; 88. Roma, accompanying a victorious emperor, probably belonging to a triumphal arch.

FOURTH CABINET. \*\*91. *Apollo Belvedere*, found at the end of the 15th cent. near Porto d'Anzio, the ancient Antium. According to the most

recent interpretation, the god, whose left hand has been restored, originally held in it, not the bow, but the ægis (as has been discovered from comparison with a bronze), with which he is supposed to be in the act of striking terror into the Celts who have dared to attack his sanctuary of Delphi. The statue is of Carrara marble. (Comp. Childe Harold's Pil. IV, 161.) On the l. a. relief: Women leading a bull to the sacrifice (the l. half entirely modern).

On the side of the court opposite the entrance is the door of the —

III. SALA DEGLI ANIMALI (Pl. 10), containing a number of animal-pieces in white and coloured marble, most of them modern or freely restored; the greater part of the floor is covered with ancient mosaics.

On the left, by the wall of the egress: 194. Pig and litter; 202. Colossal camel's head as the aperture of a fountain; 208. Hercules with Geryon; 210. Diana, badly restored; 213. Hercules and Cerberus; 220. Bacchanalian genius on a lion; 228. Triton carrying off a nymph. Beneath, on an oval sarcophagus-cover, triumphal procession of Bacchus; 232. Minotaur. — On the right: 116. Two greyhounds playing; 124. Sacrifice to Mithras; 134. Hercules with the slain Nemean lion; 137. Hercules slaying Diomedes; 138. Centaur with a Cupid on his back. (Adjacent is the entrance to the Galleria delle Statue, see below.) 139. Commodus on horseback (Bernini's model for the statue of Constantine in the Portico of St. Peter's); 151. Sheep sacrificed on the altar; 153. Small group of a shepherd resting, with goats; 157. (in the next window) Relief of cow and calf.

IV. GALLERIA DELLE STATUE (Pl. 11), originally a summer-house of Innocent VIII., was converted into a museum by Clement XIV. and Pius VI. The lunettes contain remains of paintings by *Pinturicchio*. The statues have been admirably arranged by *Ennio Quirino Visconti*.

To the r. of the entrance, No. 248. Clodius Albinus, the opponent of Septimius Severus. The statue stands on an interesting cippus of travertine (found in 1777 not far from the mausoleum of Augustus, near S. Carlo al Corso), which marked the spot where the body of Caius, son of Germanicus, was burned. \*250. Eros of *Praxiteles* (termed *Il Genio del Vaticano*), found near Centocelle on the Via Labicana; on the back are traces of wings; above it, 249. Relief, attributed to *Mich. Angelo*: Cosmo I. aiding Pisa; 251. So-called Doryphorus; \*253. Triton, upper part only, found near Tivoli; 255. Paris, copied from a fine original; 256. Youthful Hercules; 257. Diana (relief); 258. Bacchus; 259. Figure with male torso, probably Apollo, incorrectly restored as Pallas (so-called Minerva Pacifera) with the olive-branch; 260. Greek tomb-relief; \*261. Mourning Penelope, an imitation of the more ancient style, on the pedestal a relief of Bacchus and Ariadne; 263. Relief of Victoria in a quadriga; 264. Apollo Sauroctonus, lying in wait for a lizard, in bronze, after *Praxiteles*; \*265. *Amazon*, from the Villa Mattei, probably a copy of a work by *Strongylion*; 267. Drunken satyr; 268. Juno, from the Thermæ of Otricoli; 269. Relief, Jason and Medea (?); 270. Urania, from Tivoli, freely restored; \*271. and 390. (one on each side of the arch which leads into the room of the busts) Posidippus and Menander, two admirable portrait-statues of these comic dramatists, in Pentelic marble, perhaps original works of *Cephisodotus*, son of *Praxiteles*, from the theatre at Athens, found at Rome under Sixtus V. near S. Lorenzo in Paneperna, where they were long revered as saints.

We now pass between these statues and enter the —

V. HALL OF THE BUSTS (Pl. 12), consisting of four sections. The collection has recently been re-arranged, and we now give the numbers which have been temporarily marked on the dif-

ferent objects in chalk or pencil. The most interesting works are enumerated from right to left.

I. Section. Above, 280. Head of Hadrian; 276. Nero as Apollo Citharæus, with laurel-wreath; 273. Augustus, with chaplet of ears of corn. Below, Caracalla. — II. Above, \*298. Zeus Serapis, in basalt. Below, 303. Apollo; \*307. Saturn; 308. Isis; \*311. Head of Menelaus, from the group of Menelaus with the body of Patroclus (or Ajax with the body of Achilles), found in 1772 in the villa of Hadrian, a duplicate of the Pasquino group (see p. 167); at the same time as this head, the \*bones of the body by the window of the first section were also found. — III. Above, 313, 314. Masks; 315, 316 Satyrs. In the central niche: \*Zeus, formerly in the Pal. Verospi. To the l. above, 329. Barbarian; below, 338. Hermes (holes for the wings near the head). — IV. In the niche: Woman praying, a so-called Pietà; under it an interesting sarcophagus, adorned with Prometheus and the Fates, perhaps of Christian workmanship; beside it, to the l. below, 367. Antinous. — In Section II. there is also, 346. Hercules. In Section I., below, 376. Head of Pallas from the Castle of St. Angelo; 382, 384. Anatomical representations in marble. By the entrance, \*Roman man and woman, tomb-relief (Niebuhr's favourite group, imitated on his tomb at Bonn by Rauch).

We now return to the Galleria delle Statue, and pass the Menander: —

392. Septimius Severus; 393. Girl imploring protection, erroneously regarded as a Dido, the original in the Pal. Barberini (p. 135); 394. Neptune Verospi; 393. Apollo Citharæus, archaic; 396. Wounded Adonis (the hand of which there are traces was probably that of a Cupid dressing the wound); 397. Reclining Bacchus from the Villa of Hadrian; 398. Macrinus, successor of Caracalla. In front of it, in the centre, a large alabaster basin, found near SS. Apostoli; 399. Æsculapius and Hygeia, from Palestrina; 400. Euterpe; 401. Mutilated pair from the group of Niobe, a son and a daughter, found, like the Florentine statues, near Porta S. Paolo; 405. Nymph; 406. Copy of the Satyr of Praxiteles. In the window-niche: 422. Giustiniani fountain-enclosure with Bacchanalian procession, modern copy from the original in Spain. (Adjacent is the entrance to the Gabinetto delle Maschere.) In the centre: 462. Cinerary urn of oriental alabaster, found with the inscriptions Nos. 248, 405, 407, 408, 410, 420, which once contained the remains of a member of the imperial Julian family. On the narrow side: \*414. Sleeping Ariadne, formerly taken for Cleopatra, found in the reign of Julius II.; beneath it, \*Sarcophagus with battle of the giants. At the sides: \*412, 413. The Barberini Candelabra, the largest and finest extant, found in Hadrian's villa, on each three reliefs, (l.) Jupiter, Juno, Mercury, and (r.) Mars, Minerva, Venus; 416. Relief of the forsaken Ariadne, similar in expression to the large statue; 417. Mercury; 420. Lucius Verus.

VI. GABINETTO DELLE MASCHERE (Pl. 13), adjoining the window-niche (closed; apply for admittance to the custodian, ½ fr.), derives its name from the \*Mosaic on the floor, adorned with masks etc., found in Hadrian's villa in 1780.

On the r.: \*427. Dancing girl, in Pentelic marble, found at Naples; 428. Relief, called the apotheosis of Hadrian; 429. Stooping Venus, in the bath; \*431. Torch-bearing Diana. — Wall opp. entrance: 432, 434. and on the opp. side 441, 444. Reliefs of the exploits of Hercules; 433. Satyr in rosso antico, copy in the Capitoline; 435. Worshipper of Mithras. — Window-wall: 438. Minerva, from Hadrian's villa; 439. Bathing-chair, of rosso antico, formerly in the court of the Lateran. — In the window: 440. Relief of Bacchanalian procession. — Entrance-wall: 442. Ganymede; 443 Apollo. — A door (which the custodian opens if desired) leads hence to the Loggia Scoperta (containing a few unimportant reliefs and busts), which commands a charming view of M. Mario and Soracte to the l., and the Sabine Mts. to the right.

VII. SALA DELLE MUSE (Pl. 14) (entered from the central passage of the Sala degli Animali), a magnificent octagonal saloon with cupola, and adorned with sixteen columns of Carrara marble, containing many remarkably fine Greek portrait heads.

In the ANTE-ROOM: 489. Relief (above, on the r.), Dance of the Corybantes; r. 490. Statue of Diogenes; r. 491. Silenus; r. 492. Sophocles, the only portrait accredited by an inscription (unfortunately mutilated); l. (above) 493. Relief of the birth of Bacchus; l. 494. Greek portrait-figure; 485. Bacchus in female attire; 496. Hesiod. — In the SALOON: (r.) 598. Epicurus; 499. Melpomene, Muse of tragedy. The statues of the Muses preserved here, with the exception of Nos. 504, 520, were found with the Apollo at Tivoli in 1774. — 500. Zeno, the Stoic; 503. Æschines, the orator; 502. Thalia, Muse of comedy; 504. Urania, Muse of astronomy; 505. Clio, Muse of history; 506. Demosthenes; 507. Antisthenes, the Cynic; 508. Polyhymnia, Muse of higher lyric poetry; 509. The Epicurean Metrodorus. Opp. to this, l. 510. Alcibiades; 511. Terpsichore, Muse of dancing; 512. Sleeping Epimenides; 514. Socrates; 515. Calliope, Muse of epic poetry; \*516. Apollo Musagetes, in a long robe, with an air of poetic rapture, standing on an altar with a representation of the Lares; 517. Erato, Muse of erotic poetry; 518. Themistocles (?); 519. Zeno the Eleatic; 520. Euterpe, Muse of music; 521. Euripides. — In the ANTE-ROOM leading to the next room: r. 523. Aspasia, so-called from the modern inscription on the base; 524. Sappho (doubtful); \*525. Pericles; l. 528. Bias, the misanthrope of the seven wise men; 530. So-called Lycurgus; 531. Periander of Corinth.

VIII. SALA ROTONDA (Pl. 15), erected under Pius VI. by *Simonetti*, after the model of the Pantheon, contains an admirable \*Mosaic, found in 1780 in the Thermæ at Otricoli, with Nereids, Tritons, Centaurs, and masks.

In the centre a magnificent basin of porphyry from the Baths of Diocletian. On each side of the entrance, 538, 537. Comedy and Tragedy, from Hadrian's villa. In the saloon, r. \*539. Bust of Zeus from Otricoli, the finest and most celebrated extant; 540. Antinous as Bacchus (drapery modern, probably originally of metal), from Hadrian's Praenestine villa; 541. Faustina, wife of Ant. Pius; \*542. Female statue restored as Ceres; 543. Hadrian, from that emperor's mausoleum (S. Angelo); \*544. Hercules, colossal statue in gilded bronze (12 ft. in height), found in 1864 immured in the foundations of the Pal. Righetti, near the theatre of Pompey; 545. Bust of Antinous; \*546. So-called Barberini Juno; 547. Sea-god, found near Pozzuoli; 548. Nerva, on the pedestal a fine relief, but of doubtful meaning; 549. Jupiter Serapis; 550. Statue of Claudius as Jupiter, found in 1865 at Cività Lavinia, the ancient Lanuvium; 551. Claudius; 552. Juno Sospita, from Lanuvium, a reproduction during the period of the Antonines of an ancient Latin image; 553. Plotina, wife of Trajan; 554. Julia Domna, wife of Septimius Severus; 555. Genius of Augustus; 556. Pertinax.

IX. SALA A CROCE GRECA (Pl. 16), constructed by *Simonetti*, in the form of a Greek cross, as its name signifies. On the floor are three ancient mosaics.

In the centre a head of Pallas, found in 1741 in the Villa Ruffinella, near Frascati. By the stair, between the two sphynxes, \*Flower-basket from Roma Vecchia. To the r. of the entrance: 559. Augustus; 564. Lucius Verus; 566. Large sarcophagus in porphyry, of Constantia, daughter of Constantine the Great, from her tomb, afterwards the church of S. Costanza, near S. Agnese; it is adorned with vintage-scenes, in allusion to the Vineyard of the Lord (the vaulting of the tomb is adorned with mosaics of similar style and import); 567. Priestess of Ceres; 569. Clio; 570. The elder Faustina; \*574. Venus, perhaps a copy of the Cnidian Venus of Praxiteles, drapery of metal modern; 578, 579. Egyptian Sphynxes; l. 581. Trajan; 582. Apollo Citharæus, restored as a Muse; 589. Sarcophagus of St. Helena, mother of Constantine,



from her tomb near Torre Pignattara, transferred to the Lateran by Hadrian IV., and thence to the Vatican by Pius VI.; 592. Augustus. By the stair: r. 600. Recumbent river-god, said to have been restored by Michael Angelo (opposite is an entrance to the Egyptian Museum).

We now mount the stair (with 20 antique columns from Præneste), leading to the r. to the —

X. SALA DELLA BIGA (Pl. 17), a circular hall with a cupola.

In the centre: \*623. Biga, or two-horse chariot, from which the saloon derives its name. The body of the chariot, richly adorned with leaves, which was used for centuries as an episcopal throne in S. Marco, and a part of the r. horse are alone ancient. \*608. Bearded Bacchus, inscribed 'Sardanapallos'; \*610. Effeminate Bacchus; 611. Combatant, in the head resembling Alcibiades, and in position a figure of the group of Harmodius and Aristogeiton; \*612. Draped statue, from the Palazzo Giustiniani in Venice; 614. Apollo Citharæus; \*615. Discobolus, of the Attic school, perhaps after Alcamenes; 616. Portraitstatue of Phocion (?), Epaminondas, or Aristomenes; \*618. Discobolus of Myron; the original was of bronze; head modern, and inaccurately replaced; it should have been turned to the side, as the excellent copy in the Pal. Massimi (p. 166) shows; 619. Chariot-driver; 621. Sarcophagus relief, race of Pelops and Ctenomachus; 622. Small Diana.

Leaving the Sala della Biga and turning to the right, we reach, in a straight direction from the stair, the —

XI. GALLERIA DEI CANDELABRI (Pl. 18), a corridor, 320 ft. in length, in six sections, containing chiefly small and fragmentary sculptures.

I. Section. On the r. and l. of the entrance: 2, 66. Birds' nests and children; r. \*19. Boy stooping over dice or something similar; r. 31, l. 35. Candelabra from Otricoli, the former with Satyr, Silenus, and Bacchante, the latter with Apollo, Marsyas, and the Scythian; l. 45. Head of young Satyr; l. 52. Sleeping Satyr, of green basalt. — II. Section. On the r., 74. Pan extracting a thorn from the foot of a Satyr, a fountain-figure; 81. Ephesian Diana, from the villa of Hadrian; 82. Sarcophagus, with the murder of Ægistheus and Clytemnestra by Orestes; r. 93, l. 97. Candelabra, from S. Costanza; l. 104. Ganymede with the eagle; l. 112. Sarcophagus-relief of Protesilaus and Laodamia; 117, 118. Boy with hydria, fountain-figures; \*119. Ganymede, carried off by the eagle, copy of a celebrated work by Leochares. — III. Section. On the r., 131. Mosaic with dead fish, dates, etc.; 134. Sophocles, sitting; l. 140. Socrates; l. 141, 153. Bacchus with the panther; 148 A. Satyr with the infant Bacchus. — IV. Section. On the r. 157, and l. 219. Candelabra from S. Costanza; r. 168. Roman matron, draped statue; r. 173. Sarcophagus: Ariadne discovered by Bacchus; r. 177. Old beggar; r. 184. Goddess of Antioch; 187. Candelabrum with Hercules' theft of the tripod (Hercules, Apollo, Dionysus); 190. Candelabrum with Bacchanalian dance, from Naples, a cast from the original in Paris; l. 194. Boy with a goose; 200. Antique Apollo (inaccurately restored); l. 204. Sarcophagus with the children of Niobe; 208. Marcellus (?), nephew of Augustus; 210. Marble vessel with Bacchanalian dancers. — V. Section. On the r., \*222. Female runner, from the villa of Hadrian; r. 234. Candelabrum, with Minerva, Jupiter, Venus, and Apollo, from Otricoli; l. 240. Negro-boy with bath-apparatus. — VI. Section. On the r. 253. Sarcophagus with Luna and Endymion; r. 257. Ganymede; l. 264. Daughter of Niobe; l. 269. Sarcophagus with the rape of the daughters of Leucippus by the Dioscuri; upon it, Statue of a fighting Gaul, from the votive offering of king Attalus on the Acropolis of Athens.

[The next gallery contains the tapestry of Raphael (Pl. 19), beyond which is the Geographical Gallery, both at present closed to the public.

The \***Tapestry of Raphael**, called '*Gli Arazzi*', from having been manufactured at Arras in France, was executed from cartoons drawn by *Raphael* in 1515 and 1516, seven of which were purchased in Flanders by Charles I. of England, and are now exhibited in the South Kensington Museum. These designs, derived from the history of the New Testament, are among the most admirable works of the great master. Each piece of tapestry, wrought with great skill in wool, silk, and gold, when complete cost about 700 pounds. They were originally intended to cover the lower and unpainted part of the walls in the Sixtine Chapel. They are now sadly damaged and faded, especially in the flesh tints.

The MARGINAL SCENES in bronze-colour partly represent scenes from the life of Leo X. when Cardinal de' Medici. The decorations and arabesques which surround the principal designs are chiefly by Raphael's pupil *Giovanni da Udine*. During the siege of Rome in 1527 the tapestry was carried off and seriously injured, but was restored to Julius III. in 1533. In 1798 it fell into the hands of the French, and was sold to Genoese Jews, from whom it was repurchased by Pius VII. in 1808. The PRINCIPAL SCENES represent: \*1. Conversion of St. Paul; \*2. St. Peter receiving the keys; \*3. St. Paul healing the lame man in the Temple; \*4. Miraculous draught of fishes; \*5. The people of Lystra about to offer sacrifice to Paul and Barnabas; 6. Duplicate of No 2; \*7. Paul preaching at Athens; 8. Christ appearing to Mary Magdalene; 9. The supper at Emmaus; 10. Presentation of Christ in the Temple; \*11. Slaughter of the Innocents, on three pieces of tapestry; 12. Adoration of the shepherds; 13. Ascension; 14. Adoration of the Magi; \*15. Stoning of Stephen; 16. Resurrection; 17. Religion between Justice and Mercy; 18. Descent of the Holy Ghost; \*19. Death of Ananias; 20. Elymas struck with blindness; \*21. Paul in prison at Philippi. Those indicated with asterisks are from the cartoons of Raphael; the others may possibly have been executed from small sketches by the same master, but the designs used by the tapestry-workers are believed to have been drawn by Flemish artists.

The gallery of the tapestry is adjoined by the *Galleria Geografica* (Pl. 20), a corridor 160 yds. long, with maps designed by the Dominican *Ignazio Dante*, and executed by his brother *Antonio* under Gregory XIII. in 1580; ceiling-paintings by *Tempesta* and others; also a number of ancient busts, some of them valuable.]

#### MUSEO GREGORIANO.

The \***Museo Gregoriano** (Pl. 21) of *Etruscan Antiquities*, founded by Gregory XVI. in 1836, occupies twelve rooms, and is also on the upper storey. We ascend a stair from the entrance to the *Galleria dei Candelabri* (p. 267), and reach the door to the r. (Pl. g); visitors knock; admission daily on payment of a fee ( $1\frac{1}{2}$  fr.). The museum comprises a number of antiquities excavated chiefly in 1828—36 in the Etruscan cities Vulci, Toscanella, and Chiusi, such as statues, paintings, vases, golden ornaments, and various domestic utensils in bronze, extremely interesting as a link in the history of Italian art, and affording some insight into the habits of the Etruscans, of whom but little is yet known. Of the numerous objects, which are chiefly of small size, the following deserve special mention.

(To the l. by the loggia, in the space before the door, is a relief of Medea; r., by the door, another with a contest of Hercules.)

I. Room: Three sarcophagi of terracotta with life-size figures of the deceased on the covers. On the walls numerous portrait-heads in terracotta, of peculiar formation. Then the — II. Room is entered to the right. One of the larger sarcophagi on the l. is of travertine, adorned with an almost flat relief of a chariot with a bearded man and musicians, on which traces of painting are visible; numerous smaller cinerary urns, some of them of alabaster with mythological reliefs, from Chiusi and Volterra. — III. Room: In the centre a large sarcophagus of tuffstone with recumbent figure and reliefs of the murder of Clytemnestra, sacrifice of Iphigeneia, Eteocles and Polynices, Telephus and Orestes. Beyond this a fine frieze in terracotta, recently discovered at Cervetri. In the corners are small and strange-looking cinerary urns in the form of houses, perhaps Celtic, found beneath the lava between Albano and Marino. — IV. Room: containing terracottas. \*Mercury; on each side fragments of female figures with rich drapery, from Tivoli. On the r., below, a relief in stucco of Venus and Adonis, Cupid dressing the wound of the latter; l. a relief of Jupiter, Neptune, and Hercules; on the walls reliefs, cinerary urns, architectural fragments. By the window small terracottas.

The next four rooms contain the COLLECTION OF VASES. These painted vessels were partly imported from Greece, partly manufactured in Etruria itself, where Vulci, Chiusi, Volterra, Bomarzo, etc. are proved to have excelled in this branch of art. The Etruscans imitated the earlier Greek vases with black, as well as the later with red figures, often without a just appreciation of the subjects, and with an obvious preference for tragic scenes, especially murders. An exhaustive examination of the details will be undertaken by the scientific only; the most interesting objects only need be enumerated here. — V. Room: By the walls a great number of vases with the same decorations from Vulci; on the column towards the window a large \*vase with whitish ground and coloured designs, representing the delivery of the infant Bacchus to Silenus; by the window to the l. a humorous representation of Jupiter and Mercury's visit to Alcmena; in the cabinet objects in crystal from Palestrina. — VI. Room: In the centre four remarkably fine vases, on the first, with three handles, a poet and six muses. Towards the posterior wall: \*Achilles and Ajax playing at dice (with the name of the manufacturer *Exekias*). In the centre a vessel of great antiquity, with representations of animals. On the second to the l. near the window-wall is \*Hector's Death. The sixth by the entrance-wall represents two men with oil-vessels and the inscriptions: 'O Father Zeus, would that I were rich', and: 'It is already full and even runs over'. Over the doors are mosaics from Hadrian's villa. By the second window two basins with ancient Latin inscriptions. — VII. Room: Arched corridor. In the first niche a large vase of S. Italy. In the second \*Minerva and Hercules, from Vulci. To the r. and l. of these, imitations of the prize-vases of the Panathenæan games at Athens, with Athene between two fighting-cocks. Then the sixth: \*Hector bidding farewell to Priam and Hecuba. The third niche contains a vase of S. Italy; to the l. of it \*Achilles and Briseïs. — VIII. Room: containing an extensive collection of graceful and delicately painted goblets, placed on appropriate stands. The cabinet contains small vases, some of them of irregular form. On the wall above are copies of paintings in a tomb at Vulci, showing that Etruscan art was at this period completely Hellenised. Beneath, as the imperfectly interpreted inscriptions appear to indicate, is an historical scene, an adventure of Mastarna (Servius Tullius) and Cælius Viberna, besides mythological representations (Cassandra, Achilles slaying the victim for the funeral-sacrifice of Patroclus).

We now return to the sixth room, in order thence to reach the — IX. Room on the r., where *bronzes* of every description, domestic utensils, weapons, ornaments, jewellery, etc. are arranged. By the wall to the r. the statue of a warrior, with Umbrian inscription, found at Todi in 1835; opposite, a bed, and boy with a bulla, sitting. On the wall as far as the window, helmets, shields, mirrors with engraved designs. By the r.

window a cista of bronze from Vulci, with Amazon battles in embossed work, which when found contained articles of the female toilet.

Passing through a door on the r., we next enter the - X. Room, or corridor, where water-pipes, a boy with a bird in bronze, etc., are preserved, and the - XI. Room: containing all kinds of vases, as well as copies of *tomb-paintings* from Corneto and Vulci, invaluable in the study of early Italian art. The most ancient style is represented by the paintings on the narrow sides of the saloon (excepting the scene over the door), which resemble early Greek designs, but are ruder and more destitute of expression. The next stage is exemplified by the designs on the long walls, where the progress is traced which the Etruscans had made in the art of drawing and in their ideas of the human figure, under the influence of the Greeks; at the same time Etruscan peculiarities are observable, especially in the heads, which are all in profile. These paintings, like the preceding, also represent games and dances performed in honour of the dead. The third and fully developed period is represented by the picture, over the door, of Pluto and Proserpine (the latter full-face), which may probably be regarded as coeval with those in the 8th room. — We now return to the 9th room, where immediately to the r. by the windows is a glass cabinet with votive objects, found at the mineral springs of Vicarello, near the Lago di Bracciano: golden ornaments, silver goblets, polished stones. In front of the 2nd window a cabinet with objects excavated at Pompeii in presence of Pius IX.; below, an equestrian relief in marble. The turning glass-cabinet in the centre contains \*golden ornaments; in the upper section are arranged those found in 1836 in a tomb at Cervetri, in the lower similar objects from other tombs. These show the great skill and taste in workmanship of this kind, to which the magnificence-loving Etruscans had attained, and the chains, wreaths, rings, etc. afford models which are rarely equalled by Roman jewellers of the present day (see Castellani, p. 85). By the 3rd window is a second, but less perfect cista, adorned with engraving. By the wall a large arm in bronze, numerous mirrors with designs, a restored biga, behind it a male bust; in the cabinet small bronzes. By the fourth wall: candelabra, kettles, shields; in the centre a brazier with tongs and poker. — In the XII. Room, on the l., is an imitation of an Etruscan tomb, with three burial recesses, vases, etc.; at the entrance two lions from Vulci. The cabinet in the centre contains bronzes from Veii; by the window small ornaments and objects in glass. Also several Chinese curiosities.

### EGYPTIAN MUSEUM.

The **Egyptian Museum** (Pl. 21; entrance at the bottom of the stair which descends to the r. from the Galleria dei Candelabri; the custodian admits visitors on application) is below the Etruscan, in the so-called *Torre de' Venti*. Pius VII. purchased the nucleus of the collection from Andrea Gaddi, and greatly extended it, and his example was followed by Gregory XVI. The stiff and grotesque specimens of Egyptian art may be glanced at by the traveller, for the sake of comparing them with those of the Hellenic and Italian, but the museum contains few objects of great interest.

I. ROOM: Coptic inscriptions, hieroglyphics, cuneiform characters. By the entrance-wall a small reproduction of the Nile in the Braccio Nuovo (p. 261). Model of a pyramid. — 2nd R.: MSS. on Papyrus. — 3rd R.: Idols and ornaments; scarabees (stones cut in the shape of beetles); in the cabinet to the l. of the window, Athenian and Ptolemaic silver coins. — 4th and 5th R.: Several mummies of animals, scarabees, bronzes of animals (ibis, cats, etc.). — 6th R.: Eight statues of the goddess Pacht (Isis), from the ruins of Carnac, ten mummies, and two coffins of stone. — 7th R.: Small idols and vases of alabaster. — 8th R.: The objects collected here are from Hadrian's villa at



Tibur, of Roman workmanship in the Egyptian style: Opp. the entrance: \*Colossal statue of Antinous, the favourite of Hadrian, in white marble. On the r. the Nile, in black marble. — 9th R.: \*Egyptian colossal statues: (1) Mother of Rhamses (Sesostris), in black granite, between (2) two lions of basalt, from the Thermæ of Agrippa, which formerly long adorned the Fontana di Termini; (3) by the entrance-wall, in the centre: Ptolemy Philadelphus, to the l. of him, his Queen Arsinoë, in red granite (from the gardens of Sallust). — 10th R.: Three coffins of mummies in green basalt, and four in painted wood. (Egress into the Sala a Croce Greca, p. 266.)

### C. Library.

The Library and the Museum of Statuary may be conveniently visited in succession as they are open on the same days and at the same hours. *Entrance* (Pl. h) from the Museo Chiaramonti (p. 261) by the gate separating the latter from the Galleria Lapidaria (fee 1 fr.).

At a very early period the popes began to collect documents and thus gradually formed the **Archives**, which are mentioned for the first time under Damasus I., and were preserved in the Lateran. After various losses, caused especially by the migration to Avignon, and frequent change of locality, the library is now finally established in the Vatican in eleven rooms, in addition to the great library-hall. Over the door is the inscription: *Paulli Papae V. Archivium*. The Archives comprise a number of the most interesting and important documents, especially of the middle ages, registers of the papal acts, letters of the popes from Innocent III. down to Sixtus V. in 2016 vols., and correspondence with nuncios and foreign nations. The keeper of the Archives is at present Monsignore Cristofari.

Besides this collection of documents, the popes possessed their private libraries. The **Public Library** was first instituted by Nicholas V., and then consisted of 9000 vols.; and *Giovanni Tortelli* was the first librarian.

The library was neglected and dispersed by his successors. SIXTUS IV. was the first to revive the institution; he assigned a locality under the Sistine Chapel for the collection, appointed *Platina* (1475) director, and set apart definite revenues for its maintenance. Thus endowed, it increased steadily, and the allotted space became more and more inadequate to its requirements, until in 1588 SIXTUS V. caused the present magnificent edifice to be erected by *Domenico Fontana*, intersecting the great court of Bramante. To this ever-increasing collection several considerable libraries have been added by purchase or donation, some of which are catalogued and preserved separately. In 1623 the Elector Maximilian presented to the Pope the *Bibliotheca Palatina* of Heidelberg, when the town was taken in the Thirty Years' War; and in 1657 the *Bibl. Urbina*, founded by Duke Federigo da Montefeltro, in 1690 the *B. Reginensis*, once the property of Queen Christina of Sweden, and in 1746 the *B. Ottoboniana*, purchased by Alex. VIII. (Ottobuoni), were added. Most of the MSS. carried off by the French were restored in 1814.

The Vatican Library now contains nearly 24,000 MSS., of which about 17,400 are Latin, 3450 Greek, and 2000 Oriental. Of the latter a printed catalogue has been published (1756—59), and continued by Card. Mai. There are also about 50,000 printed books, but those only which formerly belonged to the library of Card. Mai are catalogued and available for consultation.

The principal librarian is a cardinal, at present *Pitra*, who in ordinary business is represented by two custodians, the *Monsignori di San Marzano* and *Martinucci*; besides these there are seven *scrittori* and several subordinate officials (*scopatori*). The usefulness of the library is greatly circumscribed by the numerous holidays on which it is closed. It is not available on more than 100 days in the year (from the middle of Nov. to the middle of June), and then only for 3 hrs. daily (8—11). Permission to use it is best obtained through the traveller's ambassador, or by private letters of introduction, the applicant at the same time stating the branch of study contemplated.

An ANTECHAMBER is first entered, containing framed papyrus-scrolls and a facsimile of the two columns from the *Triopium* of *Herodes Atticus* on the *Via Appia*, with an imitation of the ancient Italian characters, the originals of which are in Naples. Here and in the following reading-room are suspended the portraits of the cardinal-librarians. — The GREAT HALL, 77 yds. long, 16 yds. wide, and 29 ft. high, supported by 6 buttresses, constructed by *Fontana* and paved with marble by *Pius IX.*, is now entered. The paintings (of the 17th cent.) are in bad taste. By the walls and round the pillars are 46 small cabinets containing the MSS., the most celebrated of which are preserved in two glass-cases in the r. wing of the hall. Most of the ancient busts placed on the cabinets are of no great value. In the 1st are the MSS. of the Greek New Testament (5th cent.), of *Virgil* (5th cent.), and *Terence* (the so-called '*Bembinus*', of the 4th cent.); also autographs of *Petrarch* and *Tasso*. In the 2nd the celebrated palimpsest of the Republic of *Cicero*, *Dante* with miniatures by *Giulio Clovio*, the ritual of *Card. Ottobuoni*, breviary of *King Matthias Corvinus*, etc. Between the pillars are placed a number of gifts presented to the popes: malachite vase, presented by *Emp. Nicholas* to *Gregory XVI.*; the font of *Sèvres porcelain*, in which the ex-imperial prince was baptised, presented by *Napoleon III.* to *Pius IX.*; vase of *Scottish granite*, gift of the *Duke of Northumberland* to *Card. Antonelli*; two vases of *Berlin porcelain*, presented by *Fred. William IV.*; vase of *Sèvres porcelain*, presented by *Charles X.*; a cross of malachite, from *Prince Demidoff*. Behind a railing two candelabra, presented by *Napoleon I.* to *Pius VII.* To the r. at the end of the hall is the door to the Archives. — Adjacent to this hall, and parallel with the *Galleria Lapidaria* and the *Museo Chiaramonti*, are extensive CORRIDORS on the r. and l., to the latter of which visitors are generally first conducted. The two first rooms contain the MSS. of the *Palatine* and *Urbino* libraries. In the first, over the entrance, is represented the Interior of *SS. Apostoli*; over the egress, Interior of the old church of *St. Peter*; in the second, over the entrance, the Erection of the *Vatican Obelisk* by *Fontana* (see p. 242); over the egress, *St. Peter's*, according to *Mich. Angelo's* design. In the third room, quattrocentists and oriental MSS.; by the sides of the egress, two ancient portrait-statues, l. the orator *Aristides*, r. *Lysias*. — We next enter the —

MUSEUM OF CHRISTIAN ANTIQUITIES. The 1st Room contains curiosities from the catacombs: lamps, glasses, bottles, gems, statuettes, pictures, altar-pieces, crosses, etc., the most interesting of which are preserved under glass. To the r. in the first cabinet are several fine diptychs and triptychs in ivory, of which the first on the l. is especially remarkable. — The 2nd Room, the *Stanza de' Papiri*, adorned with paintings by *Raph. Mengs*, is filled with documents on papyrus of the 5th—8th cent., found at *Ravenna*. — The glass-cabinets of the 3rd Room contain a large number of small pictures of the 13th—15th cent., unfortunately not distinctly visible. On the wall of the egress, on the r., a Russian calendar in the form of a cross with miniatures, of the 17th cent.; next to it a large cross of rock-crystal, on which the Passion is represented, by *Valerio Vicentino*, presented by *Pius IX.* — To the r. is the entrance to a collection of —

ANCIENT PICTURES. On the floor, ancient mosaics. On the r. wall: Phædra and Scylla; above, Ulysses and Circe; then the so-called \*Aldo-brandine Nuptials, one of the finest ancient pictures extant, found in Rome in 1606; next to it, to the l., Warrior in armour, found at Ostia in 1868; above it, Ulysses encountering the Læstrygones; l., by the egress, Ship being loaded, found at Ostia in 1867. On the end wall: Pasiphae and Myrrha. On the l. wall: Cupids in two-horse chariots; l. of the latter, Vessel drawn on a waggon; r. Sacrificial procession before the statue of Artemis, both from Ostia, found in 1868; above them, the Spies of Ulysses among the Læstrygones. Then, above: \*Ulysses in the infernal regions; below it, \*Canace and an unknown female figure. These six mythological figures of women celebrated for their unfortunate love-affairs, are from Torre di Marancio. The representations from the Odyssey were found on the Esquiline.

The adjacent cabinet contains a collection of *Ancient Tile-stamps* and paintings from the catacombs. — Returning to the third room: r. in the window, oriental gold and silver plate, a gift from the King of Siam to Pius IX., with his photograph. The door leads hence to the COLLECTION OF COINS, extensively pillaged in 1797 and 1849 (not now shown), formerly the *Chapel of Pius V.*, with frescoes by *Giorgio Vasari*, a carved prie-Dieu of Pius IX., and the conspicuous portrait of Pius IX. on glass, executed at Aix-la-Chapelle.

We are next conducted to the APPARTAMENTI BORGIA (Pl. 5), occupied by the printed books. (Permission to visit these rooms is obtained, sometimes with difficulty, from Msgr. Martinucci, who lives above the library.) We traverse several undecorated rooms, and then enter the \*apartments embellished with paintings by *Pinturicchio*, which are among the finest works of the kind. The subjects are partly allegorical (1st room, arts and sciences), partly from the history of Christ and the saints. The last room but one contains a model of a projected church of the 'Immaculate Conception', by *Neveu*, a French architect. The last large saloon is adorned with paintings and stucco-work by *Giov. da Udine* and *Perino del Vaga*, now sadly marred by restoration.

The rooms on the r. of the great hall, also occupied by MSS., are less interesting. In the 1st Room: MSS. of the Vatican library, in the 2nd those of the Regensis (over the entrance, the Harbour of Ostia). 3rd R.: Bibl. Ottoboniana. Here and in the following rooms are insipid frescoes from the life of Pius VI. and VII. At the entrance to the last room are two porphyry columns from the Thermæ of Constantine; on the capital of each are carved two kings. Several cabinets in the last room contain beautiful ancient and modern ornaments, etc.; e. g. in the 2nd cabinet (r.) oriental bronzes, and articles in gold, hair found in an ancient tomb, etc. To the l., by the closed door of egress, is a bronze \*head of Augustus, the finest extant portrait-bust of that emperor; r., on the table, a small, finely executed head of Venus.

The *Studio del Mosaico*, or papal manufactory of mosaic, is under the gallery of the inscriptions; entrance in the l. angle of the farther side of the Cortile di S. Damaso (p. 250). Permessi obtained through a consul or ambassador, or at the Segretaria of Msgr. Pacca, comp. pp. 93, 94. Numerous hands are employed here in copying celebrated pictures for churches, etc. The material used is a kind of coloured glass, of which there are no fewer than 10,000 different shades. — The papal *Armoury* and *Mint* (*La Zecca*) near the Vatican also contain a few objects of interest, e. g. all the papal coins from the time of Hadrian I., and most of the dies since Martin V.

**The Longara.**

The Borgo is connected with Trastevere by the *VIA DELLA LONGARA*,  $\frac{3}{4}$  M. in length, constructed by Julius II. The Borgo is quitted by the *Porta di S. Spirito* (Pl. I, 7; p. 242), begun by Antonio da San Gallo, and nearly occupying the site of the old Gate of the Saxons. To the r., immediately to the S., the steep *Salita di San Onofrio* ascends to the r. (then to the l. where the street divides) in 5 min. to —

**\*S. Onofrio** (Pl. II, 7), on the slope of the Janiculus, erected in 1439 by *Niccolò da Forca Palena* in honour of the Egyptian hermit Honophrius; adjoining it is a monastery of the order of St. Jerome. The church and monastery are approached by a hall borne by eight columns; in the lunettes are three frescoes from the life of St. Jerome by *Domenichino*, protected by glass (Baptism, Chastisement, Trance). If the church is closed, visitors ring at the door of the monastery (r.).

**LEFT SIDE.** The 1st Chapel, restored by Pius IX., contains the tomb of the poet Torquato Tasso (by *de Fabris*, 1857), who died in this monastery in 1595. In the 3rd chapel, the tombstone of the linguist Card. Mezzofanti (d. 1849). — **RIGHT SIDE.** The 2nd chapel contains a Madonna, altar-piece by *Ann. Caracci*. At the end of the r. wall: monument of Archbp. Sacchi (d. 1505); in the lunette St. Anna teaching the Madonna to read, by *Pinturicchio*. The tribune contains restored frescoes, the upper attributed to *Peruzzi*, the lower to *Pinturicchio*, probably both by *Peruzzi*.

The *Monastery* contains, in a passage on the first floor, a **\*\*Madonna with the donor**, a fresco by *Leonardo da Vinci*, which has unfortunately been much injured by retouching (the attitude of the raised arm of the child, for example, has been entirely spoiled). The cell is still shown in which Tasso resided, when about to receive the laurels on the Capitol, and in which he died, 25th April, 1595. It contains his bust in wax, taken from the cast of his face, his autograph, etc. In the *garden* of the monastery, near some cypresses, are the remains of an oak (destroyed by lightning in 1842), under which Tasso was in the habit of sitting. Admirable \*view of the city, and of St. Peter's in the opposite direction.

Those who desire to proceed hence to Trastevere may in descending select the shorter and steeper road to the right.

To the r. in the Longara is the *Ospizio de' Pazzi* (Pl. I, II, 7), a large lunatic-asylum erected by Pius IX., with a long inscription.

Farther on, to the l., is the new chain-bridge (Pl. II, 10; toll 1 soldo); on the opposite bank rises *S. Giovanni dei Fiorentini* (p. 172). Opposite to it is the extensive *Pal. Salviati* (Pl. II, 7), with a handsome court of the 16th cent. Prince Borghese, having inherited this palace, sold it to the government, who have established in it the *Archivio Urbano*, or civic archives. The adjacent garden, skirted by the street, was converted by Gregory XVI. in 1837 into a *Botanical Garden*



(visitors ring at the small door on the r.), which belongs to the Sapienza (p. 159), and contains many rare and beautiful trees and plants and various curiosities. Farther on in the Longara, about  $\frac{1}{2}$  M. from the Porta S. Spirito, is the small church of *S. Giacomo alla Lungara*, said to have been founded by Leo IV., but rebuilt in the 17th cent. The adjoining convent is occupied by nuns reclaimed from a career of vice.

A little farther on, to the l., opposite the Pal. Corsini, is the —

**\*\*Villa Farnesina** (Pl. II, 11; admission on the 1st and 15th of every month, 10—3 o'clock,  $\frac{1}{2}$  fr.; comp. p. 92), erected in 1506 by *Bald. Peruzzi* for Agostino Chigi, but the property of the Farnese family since 1580, and now let on a lease of 90 years to the ex-king of Naples. This small palace is one of the most pleasing Renaissance edifices in Rome, being simple in style, and of symmetrical proportions. Owing to the work of restoration now in progress, visitors are not at present admitted to the upper storey with the celebrated frescoes, including the Nuptials of Alexander and Roxana, and the Family of Darius before Alexander. The principal chamber on the ground floor was originally an open hall, but is now closed with large windows in order to protect the paintings. The ceiling was designed by *Raphael* (1518—1520), and decorated by his pupils *G. Romano* and *F. Penni* with **\*\*twelve** illustrations of the myth of Psyche, beginning with the end wall to the l., and continued on the wall opposite the entrance.

Raphael adhered to the charming fable of Apuleius, which may be briefly related as follows. A king had three daughters, of whom, Psyche, the youngest, excites the jealousy of Venus by her beauty. The goddess accordingly directs her son Cupid to punish the princess by inspiring her with love for an unworthy individual (1). Cupid himself becomes enamoured of her, shows her to the Graces (2), and carries her off (this is the best preserved of the paintings). He visits her by night only, warning her not to indulge in curiosity as to his appearance. Psyche, however, instigated by her envious sisters, disobeys the injunction. She lights a lamp, a drop of heated oil from which awakens her sleeping lover. Cupid upbraids her, and quits her in anger. Psyche wanders about, filled with despair. Meanwhile Venus has been informed of her son's attachment, imprisons him, and requests Juno and Ceres to aid her in seeking for Psyche, which both goddesses decline to do (3). She then drives in her dove-chariot to Jupiter (4), and begs him to grant her the assistance of Mercury (5). Her request is complied with, and Mercury flies forth to search for Psyche (6). Venus torments her in every conceivable manner, and imposes impossible tasks on her, which, however, with the aid of friends she is enabled to perform. At length she is desired to bring a casket from the infernal regions (7), and even this, to the astonishment of Venus, she succeeds in accomplishing (8). Cupid, having at length escaped from his captivity, begs Jupiter to grant him Psyche; Jupiter kisses him (9), and commands Mercury to summon the gods to deliberate on the matter (ceiling-painting on the r.). The messenger of the gods then conducts Psyche to Olympus (10), she becomes immortal, and the gods celebrate the nuptial-banquet (ceiling-painting on the l.). In this pleasing fable Psyche obviously represents the human soul purified by passions and misfortunes, and thus fitted for the enjoyment of celestial happiness.

The garlands which surround the different paintings are by *Giovanni da Udine*. The frescoes, having suffered from exposure to the atmosphere, were relouched by *Maratta*. The blue ground, which was originally of a much warmer tint, as is apparent from the few portions still unfaded, was most seriously injured. The whole nevertheless produces a charming and brilliant effect owing to the indestructible beauty of the designs. The felicity with which the scenes have been adapted to the unfavourable spaces is also remarkable.

The \*ceiling of the adjoining Loggia towards the garden, which was also formerly exposed to the open air, was decorated and painted by *Baldassare Peruzzi* (figures of Perseus and Diana). The hexagonal spaces contain gods of the planets and mythological scenes. In the lunettes were afterwards added scenes from the *Metamorphoses*, the first Roman work of *Seb. del Piombo*. The colossal head in the lunette on the l. lateral wall is said to have been drawn by *Michael Angelo* in charcoal, whilst waiting for *Dan. da Volterra* who was also engaged here, but is more probably by *Peruzzi*. On the entrance-wall *Raphael*, in 1514, painted with his own hand the \**GALATEA*, borne across the sea in a conch, surrounded by Nymphs, Tritons, and Cupids, one of the most charming works of the master. The *Polyphemus* adjacent, to the l., was painted by *Seb. del Piombo*, but was afterwards almost entirely obliterated, and badly restored. The landscapes are erroneously attributed to *G. Poussin*. The restorations which the two rooms have recently undergone have only been partially successful.

Opposite is the \***Palazzo Corsini** (Pl. II, 11), formerly the property of the *Riarii*, purchased by *Clement XII.* for his nephew *Card. Neri Corsini* in 1729, altered by *Fuga*, and in the 17th cent. occupied by *Queen Christina* of Sweden, who died here, 19th April, 1689. A double stair ascends from the principal portal to the 1st floor, where the *Picture-Gallery* is situated (admission on Mondays, Thursdays, and Saturdays, and also on the days on which *Villa Farnesina* is shown, 9—3 o'clock 1/2 fr.; the custodians are well-informed and obliging). Among a great number of mediocre and inferior works are a few pictures of rare merit. Catalogues in each room.

1st Room. 1, 5. *Bloemen (Orizzonte)*, Landscapes; 2, 4. *Locatelli*, Landscapes. This room also generally contains a small Holy Family by *Battioni*. By one of the walls a well-preserved ancient sarcophagus with sea-gods, from *Porto d'Anzio*. — 2nd Room. 4. *Bassano*, Holy Family; 12. *Eliz. Sirani*, Madonna in a glory; 15. *G. Poussin* (?), Landscape; 17, 19. *Berghem*, Landscapes with cattle; 20. *Lod. Caracci*, *Pietà*. A \**Madonna* by *Carlo Dolce* is also generally here. On the walls, a number of ancient heads, some of them interesting. — To the r. is the 3rd Room: 1. *Guercino*, *Ecce Homo*; 4, 5. *Peters*, Wharf; 17. *Caravaggio*, *Madonna*; \*23. *Both*, Evening Landscape; 26. *Fra Bartolommeo*, *Madonna*; 43. *Saraceni*, Martyrdom of two saints; 44. After *Raphael*, *Julius II.*; 50. *Titian*, *Philip II.* of Spain; 55. *Dutch School*, Kitchen-scenes; 61. *Vasari*, Holy Family; 52. *Saraceni*, *Vanity*; 84. *Borgognone*, Cavalry skirmish; 88. *C. Dolce*, *Ecce Homo*. — 4th Room: \*11. *Guido Reni*, *Herodias*; 16. *Madonna*; 22. *Baroccio*, *Christ* and *Mary Magdalene*; 27. *Lod. Caracci*, *Heads as studies*; 35. *Parmeggianino*, Four heads; 40. *Maratta*, Portrait of his daughter; 41. After *Raphael*, Female portrait, copy of that in the Tribune at Florence; 43. *Maratta*, *Madonna*; 44. *A. Dürer*, *Hare*; 47. *Poelemburg* (?), Landscape with the judgment of Paris, designed by *Raphael*; also eleven small pictures from military life, erroneously attributed to *Callot*. Ancient marble chair with reliefs, found near the Lateran. On a table stands the \**Corsinian* vase in silver, with representation of the atonement of *Orestes* in chased work. Two marble statuettes, *Hunting* and *Fishing*, by *Tenerani*. — 5th Room, in which *Christina* of Sweden is said to have died: Ceiling

decorations of the school of the Zuccheri. 2. *Perino del Vaga*, Holy Family; \*14. *Maratta*, Annunciation; 20. *Lanfranco*, Polyphemus and Ulysses; 23. *Franc. Albano*, Madonna; 44. *Marc. Venusti*, Holy Family, designed by Michael Angelo. — 6th Room, containing an interesting collection of portraits, most of which are worthy of notice: 19. *Holbein*, Portrait of a man, much retouched; \*20. *G. Romano*, Mons. Ghiberti; \*22. *Rembrandt* (?); Old woman; 23. *Giorgione*, Portrait of a man; 26. *Spanish Sch.*, Portrait; \*32. *Van Dyck*, Portrait; \*34. Nativity of Mary, after Dürer's woodcut; \*43. *Germ. Sch.*, Cardinal (erroneously attrib. to Dürer); 47. *Rubens*, Portrait of himself; 50. *Titian* (?), Card. Alex. Farnese. — 7th Room: \*11. *Murillo*, Madonna; \*13. *G. Poussin*, Landscape; 21. *L. Giordano*, Christ as a boy in the Temple; \*22, \*23, \*24. *Fiesole*, Descent of the Holy Ghost, Last Judgment, Ascension; 31, 32. *N. Poussin*, Landscapes. — 8th Room: 6. *Claude Lorrain* (?), Landscape; \*7. *G. Poussin*, Landscape; 10. *Polidoro da Caravaggio*, History of Niobe, design in the form of a frieze; 11. *N. Poussin*, Holy Family; 12. *Erc. Grandi*, St. George; 13. *Guido Reni*, La Contemplazione; \*15, 21, 23. *G. Poussin*, Landscapes; 24. *Guercino*, St. Jerome; 25. *Ribera*, St. Jerome. This room also contains two marble busts, portraits of members of the Corsini family. The adjoining cabinet contains pictures of the older Florentine and Siennese schools, most of them of little value, and badly preserved. 23. *Gher. Starnina*, Madonna; 26. *Spagna*, Madonna. — 9th Room: 2. *Teniers*, Interior of a stable; 8. *Lod. Caracci*, Pietà, sketch of No. 20 in the 2nd R.; 9. *Velasquez*, Innocent X. (copy of the picture in the Pal. Doria, p. 123); \*28, 29. *Salv. Rosa*, Battles; 30. *Giorgione*, Female heads; 36. Portrait, master unknown; 49. *Gherardesca da Siena*, Madonna. In the adjoining private apartment, shown by the custodian if requested: ancient mosaic of two restive oxen with a plough and their driver; two ancient portrait-statues; also a bronze relief of the Rape of Europa, attributed to *Benvenuto Cellini*.

The *Library* of this palace (entrance by the principal portal; traverse the open corridor to the r., and ascend to the 1st floor), founded by Card. Neri Corsini, and one of the largest in Rome, is open daily, except Sundays and Wednesdays, for four hours before Ave Maria (closed from 1st Aug. to 4th Nov.). It consists of eight rooms containing a number of MSS. and printed works of great value, and one of the largest collections of *Engravings* in the world.

A large and beautiful \**Garden* extends behind the palace on the slopes of the Janiculus. The heights command an admirable \*view of Rome, especially towards sunset (porter 1½ fr., but more for a party).

A little to the S. of these palaces the Via della Longara is terminated by the *Porta Settimiana* (Pl. II, 11), a gate in the older wall of Trastevere, deriving its name from the gardens of Septimius Severus which once lay in the vicinity.

### Trastevere.

The *Janiculus* (275 ft.) rises to a commanding height near the river, and was on that account chosen by the ancient kings of Rome as the site of a castle, which they connected, with the city lying opposite to it by a double wall. The hill was at length annexed to the city by Augustus as a 14th quarter, which he named the *Regio Transtiberina*. The banks of the Tiber here were bordered with handsome villas, but the quarter always retained the character of a suburb, and was much frequented by foreigners, and particularly Jews, who formed a community here down to the beginning of the 16th century. Trastevere is now inhabited almost exclusively by the working classes, among whom many well-built and

handsome persons of both sexes will be observed. The inhabitants of Trastevere maintain that they are the most direct descendants of the ancient Romans, and their character and dialect differ in many respects from those of the citizens of other quarters.

Trastevere is connected with the city by three bridges, the most N. of which is the *Ponte Sisto* (Pl. II, 11), constructed by *Baccio Pintelli* under Sixtus IV., in 1474, on the site of the *Pons Aurelius*, which was destroyed in the 8th century. Fine view from the bridge.

To the r. the *Via di Ponte Sisto* leads in 3 min. to the broad VIA DELLE FORNACI, which ascends to the l. a little on this side of the Porta Settimiana (p. 277). This street leads in 5 min. to a point where the ascent becomes more rapid, whence a carriage-road to the l. winds up to S. Pietro in Montorio, the *Acqua Paola*, *Porta S. Pancrazio*, and *Villa Pamfili*. A footpath flanked with oratories, which diverges to the r. by a memorial stone about a hundred paces farther on, ascends in 3 min. to —

**S. Pietro in Montorio** (Pl. II, 12), erected in 1500 for Ferdinand and Isabella of Spain by *Baccio Pintelli*, on the spot where St. Peter is said to have suffered martyrdom. The campanile and tribune were almost entirely destroyed during the siege of 1849.

RIGHT SIDE. The \*1st Chapel was decorated by *Seb. del Piombo* with frescoes from Michael Angelo's drawings: Scourging of Christ (of which there is a small duplicate in the Gall. Borghese), adjoining which are St. Peter on the l. and St. Francis on the r.; on the ceiling the Transfiguration; on the exterior of the arch a prophet and sibyl. The 2nd Chapel (Coronation of Mary on the arch) was painted by pupils of Perugino. The altar-piece of the 5th Chapel, Conversion of St. Paul, is by *Vasari*. The High-Altar was once adorned by Raphael's Transfiguration. — LEFT SIDE. The last chapel contains an altar-piece by *Daniele da Volterra* (?), Baptism of Christ; in the 4th Chapel an Entombment by a Dutch master; the altar-piece and ceiling of the 3rd were painted by pupils of Perugino; in the 2nd are sculptures of the school of Bernini; in the 1st, St. Francis by *G. de' Vecchi*. By the wall near the door, the tomb of St. Julian, Archbp. of Ragusa, by *G. A. Dosio*, 1510.

In the court of the monastery rises the \**Tempietto*, a small circular building with sixteen Doric columns, erected in 1502 from *Bramante's* designs, on the spot where the cross of St. Peter is supposed to have stood. A chapel in the interior contains a statue of St. Peter, and below it is a second chapel, with an opening in the floor indicating the spot where the cross is said to have stood.

The piazza in front of the church (197 ft.) commands a magnificent \*\*VIEW of Rome and the environs, for the orientation of which this point is admirably adapted (comp. annexed Panorama). The most important places are enumerated here from right to left, except where the contrary is stated. To the S. is the Tiber, which is crossed by the iron-bridge of the railway to *Civita Vecchia*; beyond it the extensive basilica of S. Paolo fuori le Mura. Then part of the city-wall, in front of it the green





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Monte Testaccio, the cypresses and tombstones of the Protestant burial-ground, the pyramid of Cestius, and the Porta S. Paolo. Nearer rises the Aventine, its base washed by the Tiber, which is not visible hence, with the three churches of S. Maria del Priorato, S. Alessio, and S. Sabina. Beyond are the Alban Mts., with Mte. Cavo on the r., and Frascati on the l. (comp. p. 108); in the foreground on this side of the river is the hospital of S. Michele, and quite near us the large new tobacco-manufactory. On the Cælius, the Villa Mattei and S. Stefano Rotondo, above which, on the extreme spur of the Alban Mts., is Colonna; between this and the Sabine Mts., near Palestrina, the more distant Volscian Mts. Then the Palatine, with the ruins of the palaces of the emperors and the beautiful cypresses of the Villa Mills, above which rise the statues on the façade of the Lateran. Next, the Colosseum, the three huge arches of the basilica of Constantine; then the Capitol with the Pal. Caffarelli, the tower of the senatorial palace, part of the façade of the Capitoline Museum, and the church of Araceli; the two domes with the campanile above these belong to S. Maria Maggiore on the Esquiline. The finely shaped, double-peaked mountain in the extreme distance is the Monte Velino (8166 ft.), which rises to the N. of the Lago di Fucino. Farther on, near the cypresses, the extensive royal palace on the Quirinal, in front of which, near a bright-looking dome, rises Trajan's column; more towards the foreground the church del Gesù with its dome, beyond which is the M. Genaro. Then on the Pincio, the most N. of the Roman hills, the bright Villa Medici, and to the r. of it S. Trinità de' Monti, rising with its two towers above the Piazza di Spagna; farther to the r., the casino of the Villa Ludovisi. Nearer, not far from the Tiber, rises the Pal. Farnese with its open loggia. To the r. of it, the spiral tower of the Sapienza; farther to the r., part of the dome of the Pantheon, concealed by the dome-church of S. Andrea della Valle, to the r. of which the column of M. Aurelius in the Piazza Colonna is visible. Again to the l., on the height, are the wall and the Passeggiata of the Pincio with the two dome-churches of the Piazza del Popolo. Then, near the river, the Chiesa Nuova; beyond it the indented outline of Soracte. On this side of the Tiber rises the castle of S. Angelo; beyond it, the heights of Baccano. By the chain-bridge is the dome-covered church of S. Giovanni de' Fiorentini. Farther off, M. Mario with the Villa Mellini; lastly, at the extreme angle to the l., rises the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of S. Maria in Trastevere, the bright campanile to the l. of which belongs to S. Cecilia.

A colossal monument to commemorate the Council of 1870 is to be erected in this piazza.

If we descend from S. Pietro in Montorio in a straight direc-

tion, traverse the Vicolo della Frusta to the r., and then the Via de' Fenili to the l., we reach the Piazza di S. Maria (p. 283).

The road which continues to ascend the hill beyond S. Pietro in Montorio leads in 2 min. to the **Acqua Paola** in the *Piazza del Fontanone*. The precipitous old road (now used by foot-passengers only) leads from the foot of the hill, passes several mills driven by the aqueduct, and, turning to the l., reaches this piazza in 5 min. This aqueduct is the ancient *Aqua Trajana*, 35 M. in length, which was supplied by the Lago di Bracciano (p. 333). Having fallen to decay, it was restored by Fontana and Maderno in 1611 under Paul V., who caused the great fountain to be decorated with portions of columns from the Temple of Minerva in Trajan's forum. The massive basin was added by Innocent XII. The view is much more obstructed by surrounding buildings than that from S. Pietro below, but several objects, such as the Pantheon, are more distinctly seen hence.

The main road, continuing to ascend, reaches in 5 min. the **Porta di S. Pancrazio** (Pl. II, 9), on the summit of the Janiculus, adjacent to the ancient *Porta Aurelia*. It was stormed by the French under Oudinot in 1849, but restored in 1857 by Pius IX. The surrounding summer-houses and the church and monastery of *S. Pancrazio*, about  $\frac{1}{4}$  M. distant, were also seriously damaged on that occasion. The church was erected by Symmachus about the year 500, but has been frequently restored. In a straight direction we reach the entrance to the Villa Pamfili (see below).

From the Porta S. Pancrazio to the Porta Portese (p. 285) is a pleasant walk of  $\frac{1}{2}$  hr., but not recommended in the reverse direction. We skirt the outside of the walls, which were restored in 1849, for 12 min., descend, and soon reach a circular plateau affording a charming \*view of the Campagna and the deserted S. quarters of the city. From a second plateau lower down, the view embraces the modern city as far as the Pincio. The road leads hence to the gate in 10 minutes.

On the Janiculus, about 250 yds. from the Porta S. Pancrazio, is the —

\***Villa Doria Pamfili** (Pl. II, 9; walkers and *two-horse* carriages admitted on Mondays and Fridays after 1 p. m., but sometimes earlier by arrangement with the porter; fee 25 c. on quitting the grounds, carriages  $\frac{1}{2}$  fr. or more), planned by *Algardi*, and skilfully adapted to the undulating character of the ground, by order of Prince Camillo Pamfili, nephew of Innocent X., and now the property of Prince Doria. This is the most extensive and delightful of the Roman villas, and is sometimes called by the Italians *Belrespiro*. Considerable damage was done to it by the siege of 1849.

On entering, we follow the carriage-road, which passes under



a triumphal arch, and leads in 8 min. to the entrance of the Casino. On the r. here is a terrace affording a beautiful \*view of the Campagna to the r., and M. Mario and St. Peter's to the l., between which the horizon is bounded by Mte. Soracte.

We ring at the door to the l. ( $1\frac{1}{2}$  fr. on leaving) in order to obtain admission to the \**Casino*, built by *Algardi*. The external walls are adorned with reliefs, some of which are ancient, and with statues.

GROUND FLOOR. The vestibule contains several fine female statues. In the rooms are a few antiques: in the 1st, r. Cybele, riding on a lion; in the 3rd a female statue, in style resembling the *Æthra* (or *Penelope*, or *Electra*) in the *Villa Ludovisi*. The balcony of this room affords a pleasant survey of the flower-garden. In the circular billiard-room, the statue of an Amazon, etc.

FIRST FLOOR. The rooms here contain views of Venice by *Heintius*, of the 17th cent. — The stair ascends to the platform of the villa, commanding a fine \*panorama of the grounds and environs. The sea is said to be visible in clear weather.

Leaving the Casino, we next visit the \**Columbaria* among the trees to the r., discovered in 1838, and situated on the ancient *Via Aurelia*. One of them is well-preserved, and contains some interesting paintings (*Prometheus delivered by Hercules*, *Death of the children of Niobe*, etc.).

The stair by the Casino descends to the flower-garden, where the camellias are particularly fine; but it is not shown without the special permission of the Principe (permessi obtainable at the Pal. Doria in the Corso, p. 122).

The road by which we reached the Casino turns to the l., skirting a meadow, which is carpeted in spring with anemones (in the centre an ara, with representations of the gods, and *Antoninus Pius* sacrificing to the *Penates*). After 5 min., where the road turns to the r., a beautiful \*view is obtained of the Alban Mts. and the Campagna; it then proceeds in numerous windings, at first skirting a celebrated grove of pines, to a pond with swans (10 min.), and along its bank to the fountain by which it is supplied (5 min.). The Casino may now be regained either by the direct path, or by the carriage-road, which leads in 4 min. to the hot-houses (r.), and the pheasantry (l.) with its beautiful silver-pheasants. On the road-side (l.), 50 paces farther, a monument was erected by Prince Doria in 1851 to the memory of the French who fell and were interred here.

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The island in the Tiber (*Isola Tiberina*, or *di S. Bartolommeo*) is believed by some authorities to have been once traversed by the wooden *Pons Sublicius*, the most ancient communication between Rome and its suburb on the Janiculus. It is now crossed from the Piazza Montanara (p. 174) by the **Ponte de' Quattro Capi** (Pl. II, 17), so named from the four-headed figures on the

balustrades, constructed in B. C. 62 by L. Fabricius, as the inscription records. Pleasing view.

On the island, to the r., is the church of *S. Giovanni Colabita* (Pl. II, 17), which, with the neighbouring monastery and hospital, belongs to the Brothers of Charity, by whom sick strangers are readily received. Farther on, to the l., is a small piazza, embellished in 1869 with a monument to SS. John, Francis, Bartholomew, and Paulinus. Here, perhaps on the site of an ancient temple of Æsculapius, is situated the church of —

**S. Bartolommeo** (Pl. II, 18), erected about the year 1000 by the Emp. Otho III. in honour of St. Adalbert of Gnesen, and erroneously named S. Bartolommeo. The emperor had desired the Beneventans to send him the relics of St. Bartholomew, but received those of St. Paulinus of Nola in their stead. The present church, with the exception of the campanile, is modernised and uninteresting; façade by *Lunghi*, 1625.

The INTERIOR contains fourteen ancient columns; in the choir, remains of an early mosaic. In the centre of the steps leading to the presbyterium is the mouth of a fountain of the 12th cent., on which a figure of Christ with a book in his hand, and the heads of two side-figures are alone distinguishable.

In the small garden of the monastery (entrance to the r. by the church) is seen part of the ancient bulwark of travertine which gave the island the appearance of a ship. An obelisk represented the mast. The figure of a snake hewn on the bow of the ship is a reminiscence of the story that the Romans, when sorely afflicted by the plague, sent for Æsculapius from Epidaurus in B. C. 293, and that a snake, a reptile sacred to the god, concealed itself in the vessel, and on reaching the harbour escaped to this island, which was dedicated to Æsculapius in consequence. That the god was worshipped here has been proved by the discovery in the island of limbs in terracotta, which were presented by sick persons as votive offerings.

The island is connected with Trastevere by the ancient *Pons Cestius* (*Gratianus*), now the **Ponte S. Bartolommeo** (Pl. II, 18), which was built by Augustus, and, according to the lengthy inscription on the r. side, restored by the Emperors Valentinian and Gratian. Pleasant view to the right. The wooden mills in the river, in the direction of the Ponte Sisto, date from the siege of Belisarius, when the Goths destroyed the aqueducts, thus rendering the mills on the Janiculus useless.

Proceeding hence in a straight direction, we reach the *Via della Lungarina* (Pl. II, 18), near the E. end of which the Tiber is crossed by the *Ponte Rotto* (p. 214; route thence to S. Cecilia, see p. 284). Following the Lungarina towards the E., and its continuation the *Via della Lungaretta*, we reach in 6 min. a small piazza, to the l. in which is the side-entrance to **S. Crisogono**, a basilica with aisles, a portico, and straight beams, of

the 12th century. The church has been frequently restored, the last time having been in 1624.

The INTERIOR is interesting on account of its fine old mosaic pavement, and ancient columns, particularly the two of porphyry supporting the arch of the choir, which are the largest in Rome. The ceiling-paintings of the transept are by *Arpino*. The mosaic on the wall of the tribune represents the Madonna between SS. Chrysogonus and James.

In the Contrada Monte di Fiore, a little to the E. of the Piazza di S. Crisogono, an *Excubitorium* of the VII. cohort of the *Vigiles*, i. e. a station of the Roman firemen, was excavated in 1866 and 1867. A small mosaic-paved court-yard, with a well in the centre, and several rooms with small mural paintings are shown here. On the walls are numerous rude inscriptions of the 3rd cent. (fee  $\frac{1}{2}$  fr.).

In the Via della Lungaretta, immediately beyond the church, is the brightly-painted hospital of *S. Gallicano*, for cutaneous diseases, presided over by a professor of the Sapienza.

After 9 min. we reach the *Piazza di S. Maria*, with a fountain, and a church of that name.

\***S. Maria in Trastevere** (Pl. II, 12), which is said to have been founded by Calixtus I. under Alexander Severus, on the spot where a spring of oil miraculously welled forth at the time of the birth of Christ, is mentioned for the first time in 499, was re-erected by Innocent II. about 1140, and consecrated by Innocent III. in 1198. It is now undergoing repair. The present portico was added by *C. Fontana* under Clement XI. in 1702. In front are mosaics of Mary and the Child, on each side the small figure of a bishop (Innocent II. and Eugene III.) and the ten virgins, eight of whom have burning, and two extinguished lamps, a work of the 12th cent., largely restored in the 14th. The portico contains the remains of two Annunciations, one attributed to *Cavallini*, but now entirely repainted, and numerous inscriptions. On the r. is a Christian sarcophagus with representation of Jonah, and the tomb of the librarian Anastasius.

The Interior contains twenty-two ancient columns of unequal sizes. Some of the Ionic capitals were formerly decorated with heathen deities, but these were removed when the church was restored in 1870. The ceiling, decorated with richly-gilded stucco, was designed by *Domenichino*. The oil-painting on copper in the centre, a Madonna surrounded by angels, is by the same master. The chapels contain little to detain the traveller. On the last pillar (r.) of the NAVE are two ancient mosaics of skilful workmanship, one of which represents aquatic birds. The TRANSEPT is reached by an ascent of seven steps, adjoining which is the inscription *Fons olei*, indicating the alleged site of the spring of oil. In the transept on the l. are the tombs of two Armellini and an ancient Christian relief of the annunciation to the shepherds. Opposite is an altar erected to St. Philip and St. James by Card. Philip of Alençon; r. his tomb (d. 1397); l. tomb of Card. Stefaneschi (d. 1417), with recumbent statue by *Paolo Romano*. The MOSAICS in the TRIBUNE belong to different periods. Above, on the arch, are the older ones, dating from the 12th cent.: the Cross with Alpha and Omega, under the symbols of the Evangelists; r. and l. Isaiah and Jeremiah. On the vaulting Christ and the Virgin enthroned; l., St. Calixtus, St.

Lawrence, Innocent II.; r., St. Peter, St. Cornelius, Julius, Calpodius. The lower mosaics are attributed by Vasari to *Pietro Cavallini*, a master of the transition period from the Cosmas family to Giotto, and have been restored by Camuccini. They represent the thirteen lambs and scenes from the life of Mary; in the centre of the wall a mosaic bust of Mary with St. Peter, St. Paul, and the donor Stefaneschi (1290). The sacristy contains a Madonna with SS. Rochus and Sebastian, attributed to Perugino, and a fragment of ancient mosaic (ducks and fishermen).

The *Via del Cimitero* and *Via de' Fenili* lead hence direct to *S. Pietro in Montorio* (p. 278). The *Via di S. Francesco* descends towards the S.E. to the l. to the piazza of that name, in which are situated the church and monastery of *S. Francesco a Ripa*, where St. Francis resided for some time. The church was built in 1231, and modernised in the 17th cent. The last chapel on the l. contains the recumbent statue of St. Lodovica Albertoni by *Bernini*.

From the *Ponte Rotto* (p. 214) the *Via de' Vascellari* to the l., and its prolongation the *Via di S. Cecilia*, lead us to —

**\*S. Cecilia in Trastevere** (Pl. II, 15), originally the dwelling-house of the saint, which was converted into a church by Urban I., restored by Paschalis I., and entirely rebuilt by Card. Franc. Acquaviva in 1725. It is approached by a spacious court, which is embellished with an ancient vase, and by a portico resting on four columns of African marble and red granite. Festival, 22nd Nov.

**Interior.** The columns which formerly supported the nave were replaced by buttresses in 1822. To the r. of the entrance is the tomb of Card. Adam of Hertford, an English prelate (d. 1398); and to the l. that of the warlike Card. Fortiguerra (d. 1473). — The beautiful HIGH-ALTAR in pavonazzetto was executed by the Florentine *Arnolfo del Cambio* in 1283; adjacent is an ancient candelabrum for the Easter-candle; beneath the high-altar the statue of the martyred *S. Cecilia* by *Stef. Maderno*. The saint had converted her husband, her brother, and even her judges, but was at length condemned to be executed during the persecution that took place either under Marcus Aurelius or Alexander Severus. The executioner being unable to sever her head from her body, fled in dismay after three attempts. Bishop Urban interred the remains of the holy woman in the catacombs of St. Calixtus, not far from the tomb of the popes. In 821 her burial-place was divulged to Paschalis I. in a vision, whereupon he transferred her remains to this church. In 1599 the sarcophagus was again opened, and at that period, the age of *Bernini*, this admirable statue was executed. — The TRIBUNE contains ancient *Mosaics* of the period of the foundation (9th cent.): the Saviour on a throne with the Gospel, r. St. Paul, St. Agatha, and Paschalis; l. St. Peter, St. Cecilia, and her husband St. Valerianus. In the 1st Chapel on the r. an ancient picture of Christ on the Cross; the 2nd Chapel, somewhat receding from the church, is said to have been the bath-room of St. Cecilia, the pipes of which are still seen in the wall. The opposite door leads to the SACRISTY, the vaulting of which is adorned with the Four Evangelists by *Pinturicchio*. In the last chapel to the r. on the altar: Madonna with saints, a relief of the 15th cent.; on the r. wall are preserved the remains of mosaics of the 12th cent. detached from the façade of the church. — Descent to the lower church by the tribune. The neighbouring convent belongs to Benedictine nuns.

Farther on, in the direction of the gate, the next transverse street to the r. leads to *S. Maria dell' Orto*, designed by G. Romano in 1512; façade 1762. The interior is overladen with



stucco and gilding. Adjacent is the government *Tobacco-Manufactory*, erected in 1863. The street to the l. leads to S. Francesco (p. 284).

The transverse street to the l. (S.E.) from S. Cecilia leads to the *Ripa Grande* with the river harbour. Pleasant view of the *Marmorata* and *Aventine*. To the r. stands the extensive **Ospizio di S. Michele** (Pl. III, 15), founded in 1689 by Tommaso Odescalchi.

After his death it was extended by Innocent XII., and combined with other establishments, now comprising a work-house, reformatory, house of correction, and hospice for the poor. Sick and aged persons of both sexes are provided for here, and other indigent persons are furnished with work. Poor and orphan children are instructed in various trades and arts, the boys being afterwards discharged with a donation of 30, girls with 100, and if they become nuns with 200 scudi. The establishment possesses several churches, spacious work-rooms, and apartments for the sick; the revenues exceed 50,000 scudi annually.

At the end of the *Ripa Grande* is the *Dogana*, and beyond it, on the r., we reach the *Porta Portese*, the road issuing from which leads to Porto (p. 293).

### The Catacombs.

Admission may be obtained at any time to the *Catacombs of St. Sebastian*. Those of *St. Calixtus* are open to the public on 22nd Nov. Visitors must in every case be accompanied by a guide, from whom the most necessary information may be obtained. *Permessi* are issued gratis on personal application, which is best made between 11 and 12 a. m., at the office of the cardinal vicar, *Via della Scrofa* 70 (Pl. I, 13). Each *permesso* admits eight persons (fee  $\frac{1}{2}$  fr. for each person, or 1—2 fr. for a single visitor). A *cerino*, or wax-taper, should not be forgotten. Scientific visitors may apply for additional information to *Commendatore Giov. Batt. de' Rossi*, *Piazza dell' Araceli* 17, upper floor.

Ancient and Christian Rome seem to be separated by a wide chasm, if the modern appearance of the city alone be regarded. The most ancient churches having disappeared, or being concealed beneath a modern garb, the earliest Christian monuments of any importance are several centuries later than the last Roman structures. This interval is filled up in a satisfactory manner by means of the *Catacombs*, or burial-places of the early Christians, which have recently been rendered specially interesting by a series of important investigations.

I. HISTORY OF THE CATACOMBS. The term 'Catacombs' is modern, having been extended from those under S. Sebastiano, to which the topographical name '*ad catacumbas*' was anciently applied, to the others also. The early Christians gave their burial-places the Greek name of *Cœmeteria*, i. e. resting or sleeping-places, probably with reference to the hope of the resurrection. The Roman law, frequently re-enacted during the empire, prohibiting the interment of the dead, or even their ashes, within the precincts of the city, was of course binding on the Christians also. We accordingly find their burying-places situated between the 1st and 3rd milestones beyond the *Aurelian wall*, to which Rome had extended long before the construction of the wall itself. While most of the European nations had become accustomed to dispose of their dead by cremation, the Egyptians and the Jews retained the practice of interment as being more in harmony with their views on the subject of a future state. The prevalence of similar views among the Christians gave rise to the ex-

cavation of subterranean passages, in the lateral walls of which apertures were made for the reception of the corpses. Burial-places of this description are to be found at Naples, Syracuse, Chiusi, Venosa, and in Africa and elsewhere, as well as at Rome.

It was formerly supposed that the early Christians used ancient arenaria, or pits of puzzolano earth, for this purpose, and extended them according to requirement, but this theory, as well as the belief that the different catacombs were all connected, has been entirely refuted by modern investigation. These subterranean passages are proved to have been excavated almost exclusively for the purposes of Christian interment, in the soft strata of tufa (tufo granolare), of which most of the hills in the environs of Rome consist, and which is rarely employed for building purposes. The hard tuffstone used for building, and the puzzolana, which when mingled with lime yields the celebrated Roman cement, have been penetrated in a few exceptional cases only. It is moreover ascertained that several of these 'cemeteries' were kept within the limits prescribed by the Roman law with regard to excavations, and therefore enjoyed its protection.

The Romans used burial-places of two kinds, viz. the family-tombs, and those of *collegia*, or societies, such as the columbaria (p. 223). In both cases the purchase of a definite area was necessary, within which every tomb was sacred and inviolable above and beneath the surface. So also the catacombs are partly *Family-Tombs*, which were named after their original proprietors, such as those of Domitilla, Balbina, Novella, Prætextatus, Pontius, and Maximus, and partly those of *Collegia*, which began to be formed by the Christians for the establishment of common burial-places about the 3rd century. The approaches to these vaults were everywhere wide and conspicuous, without any indication of attempt at concealment. The oldest of them appear to belong to the first century of our era, while the most recent date from the first half of the 4th century. A system of ecclesiastical supervision of cemeteries, which is mentioned for the first time about the year 200, appears gradually to have embraced all the Christian burial-places, the different districts of which were distributed among the deacons; and this became more necessary as the community, which about the year 250 consisted of 50,000 souls, increased in numbers.

It was not till the 3rd cent. that the safety of the catacombs was occasionally endangered during the persecutions of the Christians, when the devout who assembled to celebrate divine service at the tombs of the martyrs were not unfrequently followed into their subterranean places of refuge, and there arrested or slain. From this period date the precautionary measures which are sometimes observable, such as narrow staircases and concealed entrances. Peace was at length restored to the Church and security to the catacombs by Constantine the Great's edict of Milan. Throughout the 4th century interments here were customary, but they became rarer towards the beginning of the 5th, and were soon entirely discontinued, as it now became usual to inter the dead near the churches. The last three catacombs were founded by Pope Julius in 336—347.

The catacombs, however, as well as the tombs of the martyrs, still enjoyed the veneration of pilgrims and the devout. As early as 370 Pope Damasus caused numerous restorations to be made, and the most important tombs to be furnished with metrical inscriptions; apertures for light were constructed, to facilitate the access of visitors, and the walls at a comparatively late period decorated with paintings, which differ materially from those of the earliest Christians in subject and treatment. At the same time, however, during the frequent devastations undergone by the city, the catacombs were also pillaged and injured, the first time being on the occasion of the siege by the Goths in 537, and afterwards by the Lombards in 755, when they suffered still more seriously. 'The invaders ransacked the burial-places of the martyrs with pious zeal, searching for the bones of saints, which they deemed more precious than gold, and giving them arbitrary names, carried them home in hope of selling them at a great price. That a skeleton was found in Roman soil was suffi-

cient warrant to them for attributing miraculous virtue to it, and thus it probably happened that the greatest sinners buried in the catacombs frequently had their remains exhumed and revered as those of saints' (Gregorovius). After these different plunderings the catacombs were restored by John III. (560—73) and Paul I. (757—68); but the transference of the remains of the martyrs to the altars of the city had already taken place in the most wholesale manner. In 609, when Boniface IV. consecrated the Pantheon as a church, he caused twenty-eight waggon-loads of the bones of 'saints' to be deposited beneath the altar; and there is an inscription still extant which records that no fewer than 2300 corpses of 'martyrs' were buried in S. Prassede on 20th July, 817. Hadrian I. (722—95) and Leo III (795—816) made some farther attempts to preserve the catacombs from ruin, but the task was abandoned by Paschalis I. (817—24), after whose time the catacombs gradually fell into oblivion, those under S. Sebastiano alone remaining accessible to the visits of pilgrims.

At length we find traces of renewed visits to a few of the catacombs towards the close of the 15th cent. partly by pilgrims, and partly by members of the Roman academy of the humanists, but the scientific exploration did not begin until fully a century later. In 1578 some workmen accidentally discovered an ancient Cœmeterium near the Via Salara, and from that period the subject began to excite general and permanent interest; and the Roman church has since then regarded the supervision of *Roma Sotterranea* as a point of honour. The pioneer of the scientific examination of the catacombs was *Antonio Bosio* of Malta, who devoted thirty-five years of his life to the task, but his *Roma Sotterranea* was not published till 1632, thirty years after his death. His researches, although afterwards prosecuted by other scholars, were at length threatened with oblivion, but within the last twenty or thirty years he has been worthily succeeded by the Jesuit *P. Marchi* and the able brothers *de' Rossi, Michele*, the geologist, and *Giovanni Battista*, the archæologist. The latter has begun to publish the result of his indefatigable labours in a Collection of Ancient Christian Inscriptions (1st vol. 1861), in a work entitled '*Roma Sotterranea*' (1st vol. 1864, 2nd vol. 1867), and in the '*Bullettino di Archeologia Christiana*' (1863 et seq.). Two recent German works by *Kraus* may also be mentioned, *Roma Sotterranea* (Freiburg, 1872) and *Die Christliche Kunst* (Leipzig, 1872).

II. ARRANGEMENT OF THE CATACOMBS. This was originally extremely simple. Narrow passages, 2½ ft. in width, and afterwards even less, were excavated and furnished with *loculi*, or recesses in the sides, of the length of the body to be interred. These niches were placed one above the other, as many as seven being sometimes thus disposed, and when the body was interred they were then closed with tablets of marble, or occasionally of terracotta, which were either left plain, or merely recorded the name of the deceased, with the addition '*in pace*', and sometimes with the addition of 'martyr'. The older inscriptions are sometimes in Greek, but the later always in Latin. This change shows that the Christians were at first aliens, but afterwards formed a naturalised and permanent community. The inscriptions are now united in the great collection in the Lateran (p. 237), while the niches are generally empty in consequence of the mania for relic-hunting, already mentioned, which even during the present century is not entirely extinct.

The increase of the community and the transformation of burial-places originally intended for families and their fellow-religionists into public cemeteries could not fail to affect the external arrangements of the catacombs. By degrees they were extended; the passages became narrower and higher, or rose in several stages, sometimes as many as five, one above another. Catacombs originally distinct were connected by means of new excavations, and the complicated nature of these alterations and extensions is still apparent to the observer. These operations were carried out by a regular society of *Fossores* (or diggers), who ceased to exist only when the use of the catacombs was discontinued. Altered times and cir-

cumstances naturally exercised a corresponding influence on the appearance of the catacombs. They originally differed little from similar heathen localities; and the use of sarcophagi, instead of interment in the rock without other receptacle, was not uncommon, while other distinctions between the burial of the rich and that of the poor were also sometimes made. In most cases the bodies were wrapped in cloth, on their breast was laid the consecrated bread of the sacrament, and various ornaments and memorials were interred along with them. In front of the slabs which closed the niches were frequently placed earthen lamps, rather as symbols of the resurrection than for practical purposes, just as lamps had always been much used in the heathen observance of worshipping the dead.

The system of monotonous series of passages was sometimes broken by the introduction of larger chambers, which were either used as *cubicula*, or family burial-places, or as vaults for the interment of the martyrs or certain ecclesiastical dignitaries. An example of the last case is afforded by the catacombs of Calixtus, destined for the remains of the popes. Finally we also find chambers that were set apart for the celebration of divine worship. Although it is erroneous to suppose that this was the original object of the catacombs, divine service being doubtless performed in private houses in the city, it is well ascertained that the Christians occasionally assembled at the graves of the martyrs for the purposes of prayer and the celebration of the communion. These meetings took place on the anniversaries of the deaths of martyrs or other believers, to whose memory 'agapes' or love-feasts were celebrated. These were customs analogous to the heathen rites in honour of the deceased, but in times of persecution the whole community was obliged to seek refuge in these subterranean cavities, and the construction of larger *Chapels* was thus rendered necessary. These were usually made by the formation of a cavity on each side of the passage, one for each sex, in accordance with the rule of the early church which required the separation of the sexes during divine worship. The tomb of a martyr was then generally used as a tribune, in front of which an altar, often portable, was erected. Light and air were in many cases admitted from above by means of 'luminaria'. Thus these chapels, containing, or in immediate proximity to, the tombs of the martyrs, formed, as it were, rallying-points throughout the entire system, and, as they continued to be objects of veneration long after the catacombs were disused as burial-places, they were often at a later period rendered accessible by the construction of stairs.

III. DECORATION OF THE CATACOMBS. This is one of their most interesting features. Christian art in its origin could of course be but an application of ancient precepts to the new objects and conceptions introduced by the new religion. The paintings and sculptures of the catacombs are therefore in no respect different in style from contemporaneous works, and with them shared in the precipitate and almost total degradation of art. The best frescoes belong to the end of the 1st and beginning of the 2nd century. With the general decline of the Roman empire in the 3rd and 4th cent., artistic forms became distorted and unpleasing, and in the case of the decorative works there is no difference in style between Christian and heathen art, especially during the earlier periods.

On the other hand, a peculiar significance in the choice and treatment of the subjects is observable from the earliest period. Comparatively few historical paintings are met with, which have no other object in view than the illustration of some simple fact from Jewish or Christian lore. Occasionally a Madonna and Child are observed, generally with the Magi, varying in number, who present their offerings, as in the catacombs of St. Calixtus, Domitilla, and Priscilla; and there are also a few scenes of martyrdom and other subjects.

The great majority, however, of the paintings represent scenes symbolical of the doctrines and hopes of Christianity. That of most frequent recurrence is the Resurrection, typified either by the raising of Lazarus, who appears at a door wrapped in his grave-clothes, while Christ, represented beardless, stands before it with a wand, or by the history of Jonah sitting



under the gourd, then swallowed by the whale, and his final escape. The Good Shepherd also frequently appears, with the sheep which he has recovered on his shoulders, sometimes surrounded by lambs, to whom the apostles preach, and whose postures are expressive of the different spirit in which they receive the word (e. g. catacombs of St. Calixtus). Abraham's Sacrifice, Noah in the ark, and the three men in the fiery furnace belong to the same category.

Daniel among the lions is another favourite subject, and he is generally represented with his hands raised in prayer, an attitude in which the deceased themselves are often depicted. This is doubtless in allusion to the frequently cherished hope that the deceased, especially the martyrs, would intercede for their bereaved friends. Moreover, in addition to the words 'Requiescat' and 'in Pace', such appeals as 'Pray for thy husband, for thy son', not unfrequently occur. Such views as these also serve to account for the great value which some of the early Christians attached to being interred near a martyr's grave.

Lastly we find that many of the principal representations, in which there is a great similarity of style, are connected with the sacraments of baptism and the communion. These scenes are also represented in a symbolical manner like the others already mentioned. In addition, for example, to the simple ceremony of baptism, Moses is frequently represented in the act of striking the rock, while the name of Peter is sometimes attached to the figure of the prophet, whereby the apostle is doubtless designated as the new Moses of a new community. Or the baptism takes place in the water flowing from the rock; or the water is full of fish, which, by a kind of acrostic, formed an important Christian symbol, as the Greek *ἰχθῦς* (fish) consists of the initial letters of: *Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτὴρ* (Jesus Christ the Saviour, Son of God). The communion is generally portrayed as an assembly of persons, generally seven, around a table, on which, besides the bread, also lies a fish, again containing an allusion to Christ. Combined with this, a reference to the miracle of the loaves also frequently appears in the form of baskets with loaves standing on the ground, and in other cases the event is literally represented. These subjects and many others, especially the traditions of the Old Testament which contain a typical reference to New Testament history, recur continually in the paintings of the catacombs and in the sculptures on the ancient Christian sarcophagi. The numerous inscriptions corresponding to these were, as already mentioned, of a very simple description down to the middle of the 3rd cent., after which they become more lengthy, and contain more elaborate ejaculations of grief and hope. — For purposes of study, the collection of pictures, inscriptions, and sarcophagi in the Christian museum of the Lateran (p. 236) will be found indispensable.

The catacombs extend around the city in a wide circle, the majority, however, being concentrated between the Via Salara, the Via Nomentana, the Via Latina, the Via Appia, and the Via Ostiensis. Upwards of sixty different catacombs, varying greatly in extent, and only partially accessible, have been discovered. According to Michele de' Rossi's careful calculations, they cover an area of 615 acres. In order, however, to form an accurate idea of their extent, it must be borne in mind that the passages run one above another, as many as five being sometimes thus disposed. The highest of these lie 22—25 ft. below the surface of the earth, while the lowest are 40—50 ft. deeper. If the whole of these subterranean passages were placed in a continuous line, their total length would be about 545 English miles. The most important of the Catacombs only need be enumerated here, and of these the most instructive are the —

\***Catacombs of Calixtus** on the Via Appia,  $1\frac{1}{4}$  M. beyond the Porta S. Sebastiano (Pl. III, 29; comp. p. 296). On entering the vigna in which they are situated, we perceive at a short distance a small brick building with three apses. This having been identified by Giov. de' Rossi as the ancient *Oratorium S. Callixti in Arenariis*, he induced Pius IX. to purchase the ground, and his investigations were speedily rewarded by most important discoveries. The present entrance to the catacombs immediately adjoins this building. A passage with tombs is traversed, and the \**Camera Papale*, or *Cubiculum Pontificium*, a chamber of considerable dimensions, is soon reached on the l., containing the tombs of popes on the l., and those of Anteros, Lucius, Fabianus, and Eutychianus on the r.; and in the central wall that of Sixtus II., who died as a martyr in the catacombs in 258. In front of the latter is a long metrical inscription in honour of those interred here, composed by Pope Damasus about the close of the 4th cent., and engraved in elegant and decorated characters invented specially for the purpose by Furius Dionysius Philocalus, the secretary of that pope. Outside the entrance, on both sides, a great number of inscriptions have been scratched by devout visitors of the 4th—6th century. We next enter a \*chamber, open above, which once contained the *Tomb of St. Cecilia*, whose remains are now in the church of S. Cecilia in Trastevere (p. 284). On the wall here are several Byzantine paintings of the 7th—8th cent.: St. Cecilia, St. Urban, and a head of Christ. The walls of the aperture for light bear traces of other frescoes. On St. Cecilia's Day (22nd Nov.) mass is celebrated here, on which occasion the chapel and the adjoining chambers are illuminated and open to the public. On the sides of the passages near these chapels are several tombs adorned with symbolical representations of the communion, baptism, and other scenes of the kind already mentioned. Then follow the tomb-chamber of Pope Eusebius, with an old copy of an inscription by Damasus, and another with two sarcophagi still containing the remains of the deceased, one of them preserved in a mummy-like form, the other almost entirely destroyed. Lastly we may mention the tomb of Pope Cornelius, which originally belonged to the separate cemetery of Lucina.

The **Catacombs of SS. Nereus and Achilleus**, or of **Domitilla**, on the Via Ardeatina, near the catacombs of Calixtus, are perhaps the earliest burial-places of this description, and their interest was greatly enhanced by the discovery in 1865 of a handsome public entrance of substantial brick-work. The architecture and internal decorations apparently date from the beginning of the 2nd century. Domitilla, for whom this vault was originally destined, was a member of the imperial house of the Flavii. The vestibule, painted with landscapes, and the adjoining chambers were probably used for the celebration of the primitive Christian

love-feasts. The vault was afterwards extended, and placed in connection with other catacombs.

The **Catacombs of St. Prætextatus** on the Via Appia, opposite those of Calixtus, contain important paintings and monuments, such as the tomb of St. Januarius, but are not easily accessible on account of the excavations now in progress.

The **Catacombs of St. Priscilla**, 2 M. beyond the Porta Salara (Pl. I, 27), are of very early origin, and contain interesting paintings, including a \*Madonna and Child, probably of the beginning of the 2nd century. They are in good preservation and worthy of a visit.

The **Catacombs of S. Agnese**, outside the Porta Pia, on the l. side of the Via Nomentana (p. 140),  $\frac{1}{4}$  M. beyond the church of S. Agnese fuori, are interesting in their construction. One of the chambers, furnished with several seats, is supposed to have been used as a school-room. Several others contain mural paintings deviating from the usual style, such as Christ between two packets of scrolls, and the men in the fiery furnace. We next observe in the sides of the passage two recesses opposite to each other, which were used as a place for divine worship (p. 288), one of them containing a seat for the bishop and benches for the clergy. Another chapel contains a Madonna of the latter part of the 3rd cent. An ancient puzzolano-pit connected with these catacombs distinctly proves by its character that the burial-places and 'arenaria' originally possessed nothing in common.

The **Catacombs of S. Sebastiano**, beneath the church of that name (p. 297), are the only ones which have never been consigned to oblivion, and are now accessible without a permesso.

The **Catacombs of S. Alessandro**, which have been recently discovered on the Via Nomentana (p. 303), 7 M. from the Porta Pia (Pl. I, 30), are beyond the circle of the Roman catacombs, and probably belonged to the small town of Nomentum, now Mentana. Their chief interest arises from the ruins they contain of an originally half-subterranean oratorium, the form of which is still traceable, and which is believed to date from the 5th century. The apse contains the episcopal throne, with the altar in front of it, under which, as an inscription records, once lay the tomb of Pope Alexander. This space is separated from the rest of the church by a marble screen; the adjacent ambos are probably of somewhat later date. This oratory is adjoined by chapels with the tombs of martyrs, and with these are connected other passages with tombs, some of which are in a more undisturbed state of preservation than those in the other catacombs. The construction seems to betoken haste and poverty, the remains of earlier buildings having been almost exclusively employed throughout.

The **Jewish Catacombs**, in the *Vigna Randanini*, to the l. of the Via Appia,  $\frac{1}{2}$  M. from the Porta S. Sebastiano (Pl. III, 28),

are more spacious than the Christian, and in some respects different. The tombs generally bear Jewish symbols, such as the seven-branched candelabrum. About 200 Greek and Latin inscriptions and a sarcophagus have been found here. These catacombs are believed to date from the middle of the 3rd century.

The **Catacombs of Mithras**, on the Via Appia (p. 296), owe their origin to the mysteries of Mithras, an oriental worship of the sun introduced at Rome in the 1st cent. before Christ, which afterwards became more prevalent, and was officially organised by Alex. Severus. Fantastic ceremonies and mysterious doctrines invested it with great attraction, and several Christian features appear to have been eventually incorporated with it, so that the symbols and arrangements observed here are not unfrequently analogous to those of the Christian catacombs.

**Catacombs of S. Generosa**, see p. 294.

### THIRD SECTION.

## ENVIRONS OF ROME.

The vast **Campagna di Roma**, bounded on the N. by the Ciminian Forest, on the W. by the sea, and on the E. by the Apennine chain of the Sabina, affords an ample field for a number of the most interesting excursions. The mountains with their picturesque outlines, and the wild and deserted plain, covered in every direction with imposing ruins, chiefly of ancient origin, present attractions of the highest order, to which a whole year of study might fitly be devoted.

The Campagna, which was once covered by the sea, owes its origin to powerful volcanic agency; lava and peperine are of frequent occurrence, and the red volcanic tufa is seen everywhere. A great number of ancient craters may be distinguished, the most important of which are the lakes of the Alban Mts., the lake of Bracciano, the lake of Vico in the Ciminian Forest, and the crater of Baccano. The historical associations connected with this plain are, however, of still higher interest than its natural features. The narrow strip of land which stretches between the Alban Mts. and the Tiber towards the sea is the ancient Latium, which victoriously asserted its superiority over the Etruscans on the N., the Sabines on the E., and the Volscians on the S., subsequently effected the union of the Italian peninsula, and finally acquired supremacy over the whole world. Once a densely peopled land, with numerous and prosperous towns, it is now a vast and dreary waste, of which barely one-tenth part is furrowed by the ploughshare. In May, when the malaria begins to prevail, herdsmen and cattle retire to the mountains, while the few individuals who are compelled to remain behind are rendered miserable by continual attacks of fever. The cause of this change dates from so remote a period as the last centuries of the republic, when the independent agricultural population was gradually displaced by proprietors of large estates and pastures. This system inevitably entailed the ruin of the country, for a dense population and high degree of culture alone can avert the malaria, which is produced by defective drainage and the evaporation of stagnant water in the undulating and furrowed volcanic soil. In the middle ages the evil increased. The papal government has repeatedly endeavoured to promote the revival of agriculture, but such attempts cannot be otherwise than abortive as long as the land is occupied by farms



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and pastures on a large scale. An entire revolution in the present system, energetically and comprehensively carried out, will alone avail to restore the prosperity of the land. The present government also has appointed a commission to take steps for rendering the Campagna cultivable, but as yet without any practical result. About one-half of the Agro Romano belongs to ecclesiastical corporations, one-third to the nobility, and barely the remaining one-sixth to small proprietors. These large estates are usually let to 'mercanti di Campagna', or contractors on a large scale, of whom there are not more than forty altogether, on leases of three years by the ecclesiastical bodies, and of nine years or more by the lay proprietors. These contractors entrust the management of the land to a 'fattore', or bailiff, who resides at the 'tenuta' or 'casale', as the farmhouse is called. The system of tillage and the agricultural implements used are of a very primitive character.

EXCURSIONS IN THE CAMPAGNA may be performed by carriage, on horseback, or on foot, each mode possessing its peculiar advantages. The traveller is particularly cautioned against the risk of taking cold, owing to the great and sudden change of temperature which generally takes place about sunset. Lying or sitting on the ground in winter, when the soil is extremely cold in comparison with the hot sunshine, is also to be avoided. In crossing the fields care should be taken to avoid the formidable herds of cattle, especially in spring; and the same remark sometimes applies to the dogs by which they are watched when the herdsman is absent. Predatory attacks on travellers are of rare occurrence, but enquiry as to the state of the country is by no means superfluous. The longer excursions (p. 306), which require a whole day at least, are enumerated in their geographical order. Those whose residence in Rome is sufficiently prolonged should make the excursions in the plain in winter, and those among the mountains in the warmer season.

In the following description the principal points of interest only need be pointed out. Comm. *Pietro Rosa*, the superintendent of the excavations on the Palatine (p. 204), and at present the most learned investigator of the Campagna, used to form scientific parties in spring for the purpose of visiting historically interesting spots, such as Veii (p. 330), Fidenæ (p. 304), and Hadrian's Villa (p. 317), but these excursions have been discontinued and are unlikely to be resumed.

## I. Short Excursions in the Campagna.

This first list contains those excursions from Rome which occupy a few hours only, and which will be found refreshing after a morning spent in a church or museum. As far as the gates, and for  $\frac{1}{2}$  M. or more beyond them, the roads are dull and uninteresting from being flanked by lofty walls. A carriage should therefore be taken at least as far as the gate. Fares to the gates and 2 M. beyond, see p. 87; for longer distances a bargain must be made. The traveller should, if possible, so arrange his excursion as to regain the city shortly after sunset.

The excursions are enumerated according to the order of the gates from S. to E. and N.; comp. the Map.

### FROM THE PORTA PORTESE (Pl. III, 15).

**Grove of the Arvaes.** This excursion, occupying about 3 hrs., is interesting to the archæologist only. About  $2\frac{1}{4}$  M. from the gate, the *Via Campana* diverges to the l. from the old *Via Por-*

*tuensis*, and follows the bank of the Tiber. Between the 4th and 5th milestones it reaches the *Vigna Ceccarelli* (where the railway to *Civita Vecchia* crosses the road), and, farther on, the stat. *Magliana* (p. 5). It has been recently ascertained that the *Vigna Ceccarelli* is the site of the sacred grove of the '*Fratres Arvales*'.

The corporation of the Twelve Arvales was of very ancient Latin origin, having been founded according to tradition by the sons of *Acca Larentia* ('mother of the Lares'), the foster-mother of *Romulus*. The society, whose original object was to offer a yearly sacrifice to the *Dea Dia* ('goddess of plenty'), and call down her blessing on the fields, was entirely remodelled by *Augustus*. The three-days' festivities in May, with their ceremonies and sacrifices, were still celebrated, but a number of other rites were added which related exclusively to the worship of the prevailing dynasty. The homely 'agricultural brotherhood' became a privileged order, consisting of the relations and friends of the emperor, whose time was more occupied with prayers for the prosperity of the imperial house, sacrifices and banquets on the occasion of victories and birthdays, etc., than with the worship of the *Dea Dia*. Records of these festivities were engraved on stone and preserved in the sacred grove.

The first discovery of these records was made in this vigna (then the *Vigna Galletti*) in 1570, when, besides nineteen fragments of inscriptions, seven bases of statues of Roman emperors in their capacity of '*fratres arvales*' were found. Two other inscriptions were excavated here in 1699, and several other fragments in 1857. This must therefore have been the site of the sacred grove, which moreover is stated by the inscriptions to have been situated on the *Via Campana*, between the 4th and 5th milestones. The most important discovery, however, was that of an uninjured arval tablet in 1866, in consequence of which *Prof. Henzen* of the *Archæological Institute*, with the aid of funds provided by the King of Prussia, undertook systematic excavations in the *Vigna* in 1867 and 1868. The result has been eminently successful, the number of objects brought to light has been more than doubled, and a most important source of information with regard to the history of imperial Rome, not less valuable than the *Fasti Consulares* of the Capitol (p. 180), thus obtained. The inscriptions range from the reign of *Augustus* to that of *Gordian* (3rd cent.), after which all trace of the fraternity is lost. It is therefore supposed that *Philip*, *Gordian's* successor, who was suspected of an inclination for Christianity, formally dissolved the corporation. The reports on the recent excavations have been purchased by the Italian government, but are not yet published. A complete edition by *Prof. Henzen* is now in course of preparation.

The ancient foundations on which the Casino of the vigna rests belong to the circular temple of the *Dea Dia*, which lay in the middle of the grove. In the plain below the grove (on the other side of the road) there are remains of the house in which the fraternity assembled, originally a rectangular building, with a hall enclosed by rows of columns. The above-mentioned festivities were celebrated here, and sacrifices were offered to the emperors whose statues adorned the structure. Higher up the hill lay an ancient Christian burial-place, where considerable remains of an oratory of *Pope Damasus* have been discovered. Adjacent is the entrance to the *Catacombs of St. Generosa*, discovered in 1868 during the excavations. They are of small extent and of remarkably primitive construction, but are in excellent preservation and merit a visit.

**Magliana.** Near the station of that name (p. 5) is situated the dilapidated hunting château of *La Magliana*, the property of the convent of St. Cecilia, once a favourite residence of Innocent VIII., Julius II., Leo X., and several other popes. The building, which is tastefully decorated in the Renaissance style, once contained frescoes attributed to Raphael, but now removed.

FROM THE PORTA S. PAOLO (Pl. II, 16).

**Tre Fontane.** The route as far as the gate, the Protestant Cemetery, the Pyramid of Cestius, and the Church of S. Paolo fuori le Mura, is described at pp. 215 and 219, and may conveniently be combined with this excursion. Those who desire to proceed to the church direct may take the omnibus thither, which starts every  $\frac{1}{2}$  hr. from the Piazza di Venezia, at the back of Gesù, a drive of 23 min. (30 c.; see p. 87).

Opposite S. Paolo (p. 219) a pleasant route of 2 M. diverges to S. Sebastiano on the Via Appia (p. 296), and intersects the Via Ardeatina.

The present route proceeds in a straight direction, and 7 min. beyond the church divides at the *Osteria del Ponticello*; on the r. the ancient *Via Ostiensis* diverges to *Ostia* (p. 335), and on the l. the *Via Ardeatina Nuova*. The latter leads in  $\frac{1}{2}$  hr. to the **Abbey delle tre Fontane** (*ad aquas Salvias*), now almost deserted on account of the unhealthiness of the situation. The building was made over in 1868 to French Trappists, by whom somere pairs have been made. The name is derived from the legend that the apostle Paul was executed here, and that his head was observed to make three distinct leaps, corresponding to which there welled forth three different fountains. The three churches are approached by an archway bearing traces of painting, which is believed to have belonged to an earlier church of John the Baptist (visitors ring; a monk acts as guide, 1 fr.).

\*SS. *Vincenzo ed Anastasio*, the largest of the churches, a basilica in the ancient style, was founded by Honorius I., restored in 1221 by Honorius III., as the inscription to the l. of the choir records, and is again undergoing restoration. It has retained many of its mediæval peculiarities, and in particular the marble windows over the nave. The portico bears traces of paintings, including the portrait of Honorius III. The pillars are embellished with the figures of the Twelve Apostles, from Marcantonio's engravings of designs by Raphael, recently spoiled by restoration. — To the r. of this is the second church, the circular *S. Maria Scala Coeli*, so called from the 'vision' here vouchsafed to St. Bernhard, to whom Innocent III. had presented the monastery, of a heavenly ladder, on which angels were conducting to heaven the persons whom his prayers had released from purgatory. In its present form the

church dates from the close of the 16th century. The tribune contains good mosaics by *F. Zuccaro*: the saints Zeno, Bernhard, Vincent the deacon, and Vinc. Anastasius, who are revered by Clement VIII. and Card. Aldobrandini, the finisher of the church. — The third of the churches, *S. Paolo alle tre Fontane*, stands on the spot where the apostle is said to have been beheaded, and contains the three springs already mentioned; on the r. is the column of white marble to which St. Paul is said to have been bound at the time of his execution. The present edifice dates from 1599. — The hills above the abbey, which are honeycombed with puzzolana pits, command delightful views.

FROM THE PORTA S. SEBASTIANO (Pl. III, 28).

The route by the Via di Porta S. Sebastiano to the gate, and the ruins and buildings situated near it, are described at p. 221.

**Via Appia.** The traveller is recommended to drive as far as the Tomb of Cecilia Metella (p. 298), and to walk thence to Casale Rotondo (p. 299). One-horse carriage to Casale Rotondo and back, including stay, 9—10 fr. — A good walker may accomplish the whole excursion in 4—5 hrs., and it may conveniently be combined with a visit to the ruins in the valley of Caffarella (p. 299), whereby the first uninteresting part of the route is considerably shortened.

The *Via Appia*, the military road, constructed by the censor Appius Claudius Cæcus (in B. C. 312), led by the ancient *Porta Capena*, near the church of S. Gregorio (in the vigna of which fragments of the wall of Servius were discovered in 1869), to Capua, whence it was afterwards extended to Beneventum and Brundisium. In 1850—53 it was excavated by order of Pius IX., under the superintendence of Jacobini, the minister of commerce, and Canina, the architect, as far as the 11th milestone, where it is now intersected by the railway to Albano, and even at the present day merits its proud ancient title of the 'queen of roads'. It affords perhaps the finest of all the excursions in the Campagna. Shortly after leaving the city, we enjoy a magnificent prospect, embracing the Campagna, the ruins of the aqueducts, and the mountains, while numerous ancient tombs are situated on each side of the road. Very few of the latter are preserved; but the remains of the others have been carefully restored by Canina, so as to convey an idea of their architecture and decorations. The new administration has unfortunately carried its system of purification somewhat too far, and has removed a number of inscriptions and sculptures which formerly lay picturesquely scattered about.

The road descends from the gate by a declivity, which corresponds with the ancient *Clivus Martis*, and after 4 min. crosses the railway to Civit  Vecchia. About 3 min. farther it crosses the brook



*Almo*, where ruins of tombs are observed on both sides. After 5 min. more the *Via Ardeatina* diverges to the r.; and on the l. stands the small church of **Domine Quo Vadis**, so named from the legend that St. Peter, fleeing from the death of a martyr, here met his Master and enquired of him, 'Domine quo vadis?' to which he received the reply, 'Venio iterum crucifigi'; whereupon the apostle, ashamed of his weakness, returned. A copy of the footprint which Christ is said to have impressed on the marble is shown here.

By a small circular chapel, about a hundred paces beyond the church, a field-road diverges to the l., to the *Caffarella Valley* (p. 299). The high road now ascends, being hemmed in for the next  $1\frac{1}{2}$  M. by monotonous walls. To the r.,  $1\frac{1}{4}$  M. from the gate, is the entrance to the *Catacombs of St. Calixtus* (p. 290), furnished with an inscription, and shaded with cypresses. A little farther on, the road again divides. The branch to the l. leads to S. Urbano (p. 300), the baths of *Acqua Santa* (p. 301), and (3 M.) the so-called ruins of *Roma Vecchia* (p. 298), on the high road to Albano. We follow the branch of the road to the r. and descend to **S. Sebastiano**, situated  $1\frac{1}{2}$  M. from the gate. This church has from a very early period been one of the seven churches frequented by pilgrims, being erected over the catacombs where the remains of so many martyrs reposed. Mention of it is first made in the time of Gregory the Great. The form was originally that of a basilica, but in 1612 it was altered by *Flaminio Ponzio* and *Giovanni Vasanzio*. The portico is supported by six ancient columns of granite. The first chapel on the r. contains the original 'footprint of Christ' on stone. The last chapel on the r. was designed by C. Maratta. Over the high altar is a painting by *Innocenzo Tacconi*, a pupil of *Annibale Caracci*. The second chapel on the l. contains a good statue of S. Sebastian, designed by *Bernini* and executed by *Giorgini*. A stair on the l. by the egress descends to the catacombs (1 fr.), but they are uninteresting compared with those of *Calixtus*.

A little farther, on the opposite side of the road, lies the \* **Circus of Maxentius**, constructed in 311, and now sufficiently excavated to show the arrangement of the structure, which was destined for chariot-races. Length 530 yds., breadth 86 yds. Facing the *Via Appia* was once an extensive colonnade, and behind it a grand entrance, with another opposite to it in the semicircle which terminated the building (on the above-mentioned left branch of the road, which leads to S. Urbano). At the sides were other gates, of which the first on the r. is supposed to be the *Porta Libitina*, by which the dead were carried out. On each side of the first-mentioned main entrance were the *carceres*, or barriers. The chariots starting hence had seven times to perform the circuit of the course, which was formed by the seats of the

spectators and the *spina*, a wall erected longitudinally in the centre of the arena, and embellished with statues and obelisks, one of which last now stands in the Piazza Navona (p. 163). At the ends of this wall stood the *metae*, or goals. The *spina* was placed somewhat obliquely, for the purpose of equalising the distance as much as possible to those starting in different positions, and for the same reason the *carceres* are in a curved line. The spectators sat on ten surrounding tiers of steps, on which about 18,000 persons could be accommodated. It is worthy of remark that pottery has been used in the formation of the tiers of seats. — The ruins of a circular building near the circus, on the Via Appia, are supposed to be those of a *Temple of Romulus*, the son of Maxentius, who died at an early age, and in whose honour the circus was perhaps also constructed.

The road again ascends, and in 5 min. more leads us to the \***Tomb of Cæcilia Metella**, which forms so conspicuous an object in the views of Rome and the Campagna. It is a circular structure, 65 ft. in diameter, on a square pedestal, both of which were originally covered with travertine. The frieze which runs round the building is adorned with wreaths of flowers and skulls of oxen, from which last the tomb is sometimes called *Capo di Bove*. On a marble tablet facing the road is inscribed: *Cæciliae Q. Cretici Filiae Metellae Crassi*, i. e. to the manes of the daughter of Metellus Creticus, wife of the triumvir Crassus. The interior, now almost entirely filled up, contained the tomb-chamber of the deceased. In the 13th cent. the Gaetani converted the edifice into the tower of a stronghold, and furnished it with pinnacles. To this extensive castle, which subsequently passed through various hands, and was destroyed under Sixtus V., belong the picturesque ruins of a palace adjacent to the tower, and a church opposite.

As far as this neighbourhood extends a lava-stream which once descended from the Alban Mts. and yielded paving material for the ancient road. A more interesting part of the Via now begins, the ancient pavement is visible in most places, the road is skirted on both sides by continuous rows of ruined tombs, and the view becomes more extensive at every step. On the l. are perceived the adjacent arches of the Aqua Marcia and the Aqua Claudia, the latter now partly converted into the modern Acqua Felice (comp. p. 302). The houses on the road-side gradually cease, and  $2\frac{1}{4}$  M. from the city-gate we reach the entrance to the excavated part of the Via Appia, flanked beyond this point by a constant succession of tombs. Many of these contain reliefs and inscriptions worthy of note. The scenery continues to be strikingly beautiful. On the l.,  $1\frac{1}{4}$  M. from the entrance, is a 'casale' built within the walls of an ancient church, and called *S. Maria Nuova*. Beyond it lie the extensive ruins named *Roma*

*Vecchia*, which appear to have belonged to a spacious villa of the Quintilii. Several of the chambers were employed as baths.

A large tomb on the l., the site of which is now occupied by a small farm,  $\frac{3}{4}$  M. from Roma Vecchia, is named the *Casale Rotondo*. It lies by the 6th milestone, and, according to Canina, was erected for Messala Corvinus, a statesman and poet of considerable reputation under Augustus, but this conjecture is not supported by sufficient evidence. It may be ascended for the sake of the fine view it commands. The lofty building on the l., 7 min. farther, on the same side, is an ancient tomb on which the Arabians and Normans erected a tower, named *Tor di Selce* (tower of basalt).

The prolongation of the Via Appia from this point to Albano ( $7\frac{1}{2}$  M.) is less interesting. After 1 M. a field-road diverges to the l., leading to the Via Appia Nuova (see below). Among the tombs may also be mentioned, on the l., 2 M. beyond Tor di Selce, the circular *Torraccio*, or *Palombaro*, the name of whose occupant is unknown. At the 11th milestone the road is crossed by the railway, a little beyond which is the *Osteria delle Frattocchie*; thence to Albano, see p. 312.

Pedestrians who wish to avoid going over the same ground twice may, on leaving the Tor di Selce, traverse the fields to the l., cross the Via Appia Nuova (by which from this point the gate is 6 M. distant), and in about 1 hr. reach the railway-station of *Ciampano* (pp. 307, 312), from which trains from Frascati or Albano run to Rome in 22 min. (fares 1 fr. 55, 1 fr. 10, 80 c.).

#### Temple of the Deus Rediculus. Grotto of Egeria. S. Urbano.

At the small chapel beyond the church of Domine quo Vadis (p. 297) we take the field-road, which is very muddy after rain, to the l., leading for  $\frac{1}{2}$  M. between hedges. On reaching the open fields, we follow the road descending to the l. to the mill. Near the latter is situated the so-called **Temple of the Deus Rediculus**, a Roman tomb of Hadrian's time, on an ancient road which formerly issued from the now closed Porta Latina. The building has been assumed by some, but without authority, to be a temple erected by the Romans after the retreat of Hannibal. The architecture is tasteful, and the brick ornaments, the Corinthian pilasters, with half-columns on the S. wall, and the cornicing should be noticed. The interior (25 c). contains two storeys with groined vaulting.

Returning hence to the road, we may next ascend the valley of the *Almo*, or *Caffarella*. The carriage-road is followed in a straight direction; after 5 min. a gate (cancello) is passed through, immediately beyond which a road diverges to the Tenuta on the l.; 2 min. farther, after a second cancello is passed, the

carriage-road, which should be quitted in order to follow the path by the brook, ascends to the r. to S. Urbano. This leads to the so-called **Grotto of Egeria**, which was sought for here owing to a misinterpretation of a passage of Juvenal, and a confusion between the Aurelian and the Servian walls. The 'grotto' is a Nymphæum, which was originally covered with marble, the shrine of the brook Almo, which now flows past it in an artificial channel, and was erected at a somewhat late period. A niche in the posterior wall contains the mutilated statue of the river-god, standing on corbels from which water flows. The niches in the lateral walls were also once filled with statues.

The footpath now passes a small, but formerly more extensive wood on the hill, commanding an admirable view of the Campagna and the Alban Mts., where, according to the account of the ciceroni, Numa is said to have held his interviews with the nymph Egeria. It next leads to **S. Urbano**, a Roman tomb of the time of the Antonines, long regarded as a temple of Bacchus, and recognised from a distance by its red brick walls. It seems to have been converted into a church in the 11th cent., from which period the paintings date. The edifice was provided with a portico borne by four Corinthian columns, which was probably walled up during the restoration in 1634, on which occasion the flying buttresses were also added. The interior (5 soldi) is adorned with paintings between the Corinthian pilasters, restored under Urban VIII., but interesting on account of their origin. They were executed, according to an inscription on the Crucifixion over the door, by a certain Bonizo in the year 1011. On the posterior wall is Christ on a throne imparting blessings; also scenes from the lives of Christ, St. Urban, and St. Cecilia. A stair, now walled up, is said to lead to the catacombs.

A path, partly shaded by trees, and commanding charming views, leads from S. Urbano in 2 min. to the high road, which to the r. leads to the Via Appia, above the catacombs of Calixtus, in 9 min. (p. 297). Or if the high road be followed to the l., it leads in 2 min. to the Circus of Maxentius, which may be traversed, in order that the Via Appia may be reached below the Tomb of Cæcilia Metella. Those who prefer it may drive as far as S. Urbano, and descend thence to the Grotto of Egeria.

In the other direction the pedestrian may cross the valley of the Almo, where a few small ditches must be crossed, and traverse the fields so as to reach the Via Appia Nuova ( $\frac{1}{4}$  hr.). The tombs on the Via Latina, a visit to which may be conveniently combined with this route, lie near the 2nd milestone, near which the pedestrian arrives; the direction to be followed inclines towards the city.



FROM THE PORTA S. GIOVANNI (Pl. II, 33).

**Tombs on the Via Latina.** The ancient **Via Latina** diverged from the Via Appia outside the Porta Capena; the now closed Porta Latina in the wall of Aurelian was destined for its point of issue. Like the Via Appia and the other roads emerging from Rome, it was bordered by tombs on both sides, several of which, interesting especially on account of their decorations, were excavated in 1862. The route thither is in a straight direction by the Via Appia Nuova leading to Albano, issuing from the Porta S. Giovanni, and commanding beautiful views. At the Trattoria of Baldinotti the road to the l. leads to Frascati (p. 307). The high road is followed as far as the second milestone of the present route, immediately beyond which it is quitted by a road leading to the l. to the ancient Via Latina, passing the remains of the ancient road, where two interesting **Tombs**, which may be reached by carriage, are situated. The custodian (fee  $1\frac{1}{2}$  fr.; for a party  $1-1\frac{1}{2}$  fr.) is to be found on the spot in winter. The tomb on the r., with the two recently restored Roman pilasters, consisted of an anterior court and subterranean tomb, over which rose the now re-erected sacellum with two columns. The interior of the chamber is decorated with interesting reliefs in stucco, sea-monsters, nymphs, and genii. The other tomb, under a shed opposite, contains in its single chamber landscapes and mythological paintings, framed in \*stucco ornaments, the subjects of which are principally derived from the Trojan traditions. According to the inscriptions, both date from the close of the 2nd cent. The third tomb is uninteresting. A few paces beyond this point, a charming view is obtained. — In the immediate vicinity the foundations of a *Basilica*, dedicated to *St. Stephen* in the 5th cent., have been excavated. It is now completely surrounded by a wall, but the curious visitor may creep into the interior by a hole on the W. side. — From this point it is a walk of 10 min. only, across the fields, to the Porta Furba, so that these excursions may be conveniently combined. Travellers by carriage should direct the driver to wait for them at the gate.

From the Via Appia Nuova, about  $\frac{3}{4}$  M. farther, a road diverges to the cold mineral-baths of *Acqua Santa*, passes the circus of Maxentius and S. Urbano, and leads to the Via Appia near the catacombs of Calixtus (comp. p. 297). Route hence to Albano, see p. 313.

**Porta Furba.** This excursion of 2—3 hrs. is pleasanter than many others, as the view is obstructed by walls for short distances only (carriage thither from the gate and back, 3—4 fr.). From Porta S. Giovanni we follow a straight direction for 5 min., and at the Osteria we take the Frascati road to the l., which after a short distance is crossed by the railway to Civit  Vecchia. To

the l. runs the unbroken series of arches of the *Acqua Felice*, and in front of them occasionally appear the *Aqua Claudia* and *Marcia*, running one above the other. The *Acqua Felice*, completed by Sixtus V. in 1585, and afterwards frequently restored, begins at the base of the Alban Mts. near Colonna, 21 M. distant (two-thirds subterraneous), and terminates at the Fontana di Termini (p. 139). The *Aqua Marcia*, constructed by the Prætor Q. Martius Rex in B. C. 146, and restored in 1869, now entering the city by the Porta Pia, brings a supply of water from the Sabine Mts., 56 M. distant. Its water was, and is still considered the purest in Rome. Over it flows here the *Aqua Claudia*, erected in A. D. 50 by the Emp. Claudius, extending from the vicinity of Subiaco, a distance of 58½ M. — To the r., is a view of the Via Appia with the tomb of Cæcilia Metella. About 2 M. from the gate we reach the so-called **Porta Furba**, an arch of the *Acqua Felice*, under which the road leads. An exquisite \*prospect is enjoyed here of the Campagna and the Alban Mts., beyond which rise the more distant Sabine Mts. Below runs the railway to Naples and Frascati. About 2 min. from the Porta Furba, the \**Osteria del Pino* stands by the pine on the right. About ½ M. beyond it rises the *Monte del Grano*, surmounted by a tower, which commands a magnificent \*\*panorama. A long shaft leads to an ancient circular tomb-chamber situated in the interior of this hill.

#### FROM THE PORTA MAGGIORE (Pl. II, 35).

Two high roads issue from the Porta Maggiore: to the r. the Via Labicana, and to the l. the Via Prænestina. On the ancient *Via Labicana*, which leads to Palestrina (p. 323), 3 M. distant, are situated the remains of the octagonal *Monument of the Empress Helena*, whose sarcophagus found here is now preserved in the Vatican. The building, which has been fitted up as a small church, is named **Torre Pignattāra** from the 'pignatte', or earthenware vessels used for the sake of lightness in the construction of the vaulting, as was customary during the empire, but is otherwise uninteresting.

**Tor de' Schiavi.** Outside the Porta Maggiore we follow the ancient *Via Praenestina* to the l., a little frequented route, but, as the city is left behind, commanding beautiful views of the mountains. About 1 M. from the gate the vineyard-walls cease. Numerous ruins of tombs on the r. indicate the direction of the ancient route, which, lying higher, affords a more unobstructed view than the present lower level of the road, and may be reached by crossing the fields. About 2 M. from the city-gate we reach the ruins called **Tor de' Schiavi**, which probably belonged to an extensive villa of the Gordians. First, to the l. of the road, is a hexagonal structure, almost entirely fallen to decay. A column

in the centre and the additional erection on the summit, both mediæval, impart a grotesque appearance to the place. Farther on is a circular building with niches and dome, used in the middle ages as a church, and decorated with now nearly obliterated frescoes; below, entered from the back, is a vault supported by strong pillars in the centre. Both these buildings are supposed to have belonged to a bath-establishment. Among the extensive ruins on the r. of the road are a few columbaria.

The road proceeds hence to (12 M.) Gabii, and Palestrina, about 10 M. farther (comp. p. 323).

About 3 M. from the city-gate the ancient *Via Collatina*, diverging to the l., and skirting the *Acqua Vergine*, leads to \**Lunghezza*, the ancient *Collatia*, 10 M. distant, a tenuta or farm of the Duca Strozzi, on the *Anio*, forming a charmingly shaded oasis in the Campagna. On this road, 5 M. from Rome, lies the *Tenuta Cervara*, with the celebrated *Grottoes of Cervara*.

#### FROM THE PORTA S. LORENZO (Pl. II, 31).

The road issuing from the Porta S. Lorenzo leads to the church of the same name (p. 147), and thence to Tivoli (p. 316).

#### FROM THE PORTA PIA (Pl. I, 30).

The *Via Nomentana*, which leaves Rome by the Porta Pia, passes the Villa Torlonia (p. 140) and the church of S. Agnese with the adjoining catacombs (p. 291), and, 2 M. from the gate, crosses the *Anio* by the *Ponte Nomentano*, an ancient bridge which has been frequently restored, surmounted by a tower. This road is also bordered with ancient tombs. On the r., 3 M. from the gate, is the picturesque and conspicuous *Casale dei Pazzi*. Beyond it is a hill on the l., conjectured to be the *Mons Sacer* rendered famous by the Secession of the Plebs, and 4 M. farther are the catacombs of Alexander (p. 291).

A little beyond the catacombs, a road to the r. diverges to *Palombara*, situated at the foot of *M. Gennaro*, 21 M. from Rome. The road to the l. leads to *Mentana*, a village belonging to the Borghese family, near the ancient *Nomentum*, 15 M. from Rome, where a battle between the Garibaldians and the French and Papal troops took place on 3rd Nov., 1867. The district is extremely bleak at places, but affords beautiful views of the slopes of the Sabine Mts. From Mentana to Monte Rotondo 2 M., at the foot of which the railway-station is situated (p. 61).

#### FROM THE PORTA SALARA (Pl. I, 27).

The *Via Salara*, a very ancient road, quits Rome by the bank of the Tiber, and then turns towards the district of the Sabines. It passes the Villa Albani (p. 132), and reaches the *Anio* about 2 $\frac{1}{4}$  M. from the city-gate. On the hill to the l., in the angle

formed by the Anio at its junction with the Tiber, once lay *Antemnae*, which was destroyed by Romulus. The summit (203 ft.) commands a noble prospect. A visit to this point is best combined with that to Acqua Acetosa (see below). The *Ponte Salaro* over the Anio, with its two arches, was destroyed by Totilas, and afterwards renewed by Narses, but during the invasion of Garibaldi in 1867 it was again blown up; the ancient foundation of tuffstone may be distinguished from the superstructure of travertine. Beyond the bridge an ancient tomb, built over in the middle ages, now serves as an Osteria. About 5 M. from the gate is the *Villa Spada*. From this point to the height on the r. extended the ancient *Fidenae*, once allied with Veii against Rome, and only subdued together with its confederate after protracted struggles. Few traces of the city are now recognisable. The fortress lay close to the river, on the hill which is now occupied by *Castel Giubileo* (6 M. from Rome). The summit (265 ft.) affords a beautiful and extensive \*view. The castle was erected by Boniface VIII. in 1300, and is said to derive its name from a family to whom it once belonged.

The road continues to skirt the river in the plain, and 11 M. from Rome, reaches the *Scannabechi*, ascertained to be the ancient *Allia*, on which the Romans were signally defeated by the Gauls, B. C. 399. The railway-station of *Monte Rotondo* (p. 303) is 2 M. farther.

#### FROM THE PORTA DEL POPOLO (Pl. I, 15).

**Acqua Acetosa.** The uninteresting route as far as Ponte Molle, a distance of  $1\frac{1}{2}$  M. (p. 37), enclosed by houses and walls, should be performed by carriage. On Sunday afternoons, and sometimes on other days when fine, omnibuses run to the bridge from the Piazza del Popolo, or from the piazza outside the gate; comp. p. 87 (6 soldi; carriage  $1\frac{1}{2}$ —2 fr.).

Immediately to the r. outside the gate is the entrance to the *Villa Borghese* (p. 128). After  $\frac{1}{2}$  M. we reach the *Casino di Papa Giulio* on the r., whence a field-road, passing through a gate called the *Arco Scuro*, leads to Acqua Acetosa ( $1\frac{1}{2}$  M.). This road passes the *Villa di Papa Giulio*, erected by Vignola for Julius III., formerly celebrated for its splendour, but now deserted. On the ground-floor are \*two rooms with richly decorated ceilings, worthy of a visit; handsome court with fountain ( $\frac{1}{2}$  fr.).

On the high road, farther on, is *S. Andrea* on the r., founded by Julius III. in commemoration of his deliverance out of the hands of the Germans in 1527, erected by Vignola in the finest style of the Renaissance. A little on this side of the bridge is a second chapel of St. Andrew on the r. (comp. p. 37).

Beyond the *Ponte Molle* is a popular osteria. The present route, one of the most charming in the Roman Campagna, turns to the



r. immediately before the bridge and skirts the river for  $\frac{1}{2}$  hr., commanding fine views and leading to the **Acqua Acetosa** a mineral-spring of great repute, within a building erected by Bernini under Alexander VI. The municipal authorities of Rome have recently resolved to build a 'casino' here for the use of visitors.

The direct route to the city (2 M.) runs between fences and garden-walls, and passes the Villa di Papa Giulio (see above).

A more attractive, but longer return-route is by the height of *Antemnae* and the *Via Salara* ( $4\frac{1}{2}$  M.), see p. 303. A field-road is followed, which often entirely disappears, leading at first to the l. in the plain by the river, then ascending the hill, where it runs at a considerable height above the Anio, and reaches the bridge of the *Via Salara* (comp. p. 303).

Beyond the Ponte Molle the *Via Cassia* (p. 331) diverges to the l., and the *Via Flaminia* to the r., near the river. By the latter an attractive excursion may be made to *Prima Porta* and the *Villa of Livia*, 7 M. from Rome (see p. 63; one-horse carriage seldom less than 10 fr.). About 2 M. from the Ponte Molle the tufa hills begin to rise. In the first of these is an interesting rock-tomb of the *Nasones*, containing stucco-decorations, greatly damaged. \*Magnificent view from the top. If we follow the valley, which stretches to the l. on this side of the same hill, for about 2 M., we reach the *Val di Pussino*, named after a painter of that name, with a picturesquely situated 'tenuta'. On the r. of the road are the ruins of an ancient tomb, named *Tor di Quinto*.

Beyond the Ponte Molle, immediately to the l., a carriage-road, at first skirting the river, leads to the *Porta Angelica*. From this road, after  $\frac{3}{4}$  M., another diverges to the r. to the *Villa Madama* (see below).

#### FROM THE PORTA ANGELICA (Pl. I, 8).

Two principal routes issue from the *Porta Angelica*: one to the r., traversing the plain, and finally skirting the river, to Ponte Molle, 2 M., an unattractive route; the other leading to the l. to **Monte Mario**, the N. eminence of the range of hills which form the *Janiculus*. It was anciently named *Clivus Cinnae*, in the middle ages *Monte Malo*, and its present name is derived from Mario Mellini, the proprietor of the villa mentioned below in the time of Sixtus IV. After passing several osterie, which are favourite resorts of the lower classes in October, we reach the base of the hill (1 M.). The carriage-road ascends in long windings, which may be cut off by means of steep footpaths. A fine view is obtained from the road on the summit, but is far surpassed by the prospect from the villa. The road passes (l.) the church of *S. Maria del Rosario*, and beyond it (r.) the chapel of *S. Croce di M. Mario*, and then, by a pine-tree, reaches the entrance to the

**Villa Mellini** (adm.  $\frac{1}{2}$  fr. each person). Traversing an avenue of evergreen oaks, we arrive at the avenue passing the villa and running along the brow of the hill to its culminating point (476 ft.). The view is unbounded on every side, embracing Rome, the Campagna, and the mountains as far as the sea. Near the villa is an \**Osteria* commanding a beautiful view. — If we follow the road for  $\frac{1}{4}$  hr. more, passing the church of *S. Onofrio* (r.), and then take the field-road leading back towards the left, we reach the *Valle dell' Inferno*, a deep ravine overgrown with cork-trees, over which we obtain a charming peep of the dome of St. Peter's, framed by the Alban Mts. (comp. Map).

If we follow the above-mentioned carriage-road to Ponte Molle for  $1\frac{1}{2}$  M., a road to the l. leads us direct to the **Villa Madama**, which was erected by *G. Romano* from *Raphael's* designs for Card. Giulio de' Medici, afterwards Clement VII. It subsequently came into possession of the Princess Margaret, daughter of Charles V., from whom it derives its name (comp. p. 163). It next belonged to the Farnese family, and then to the kings of Naples. The building was formerly in a miserably dilapidated condition, but is now at least preserved from ruin. It contains a picturesque, overgrown fountain-basin, and a fine \**loggia* with mouldings and frescoes by *Giulio Romano* and *Giovanni da Udine*. Beautiful view. (Fee  $\frac{1}{2}$  fr.)

## II. *Excursions from Rome to the Mountains and the Sea.*

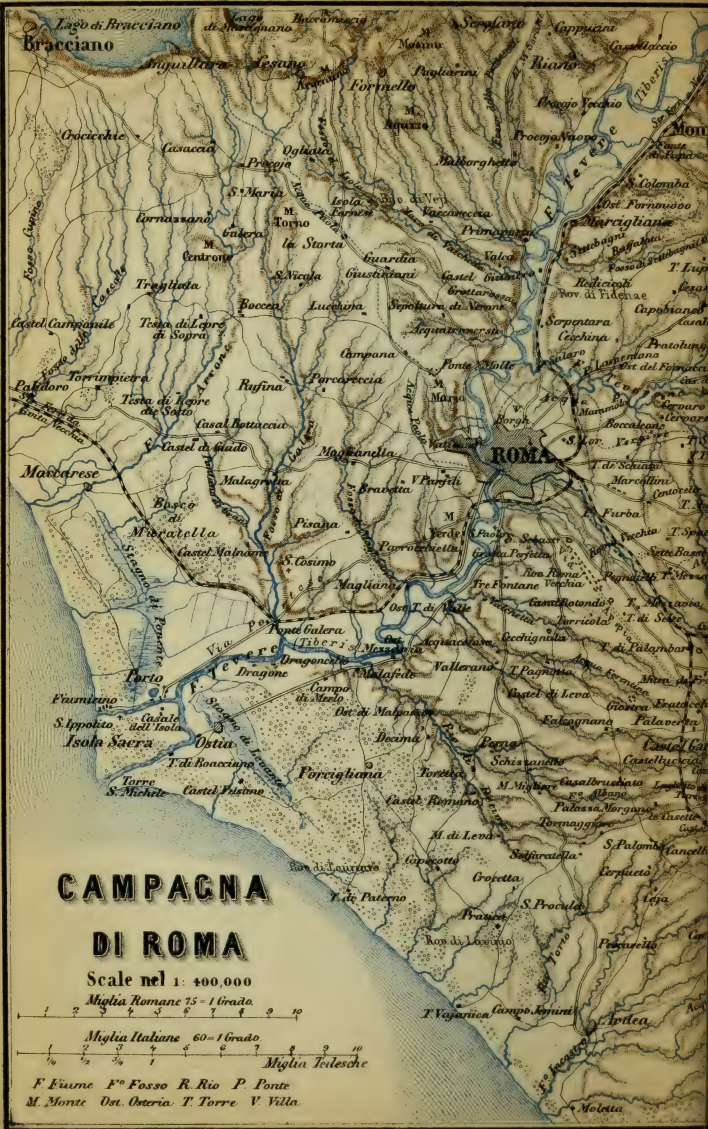
### The Alban Mountains.

The railways to Frascati (p. 307) and Albano (p. 313) render the Alban Mts. so easily accessible from Rome, that the traveller may obtain a glimpse at some of the most interesting points in a single day. Rome should, if possible, be quitted in the evening, in order that the excursion may be begun at an early hour on the following morning.

Time necessary for Frascati, the villas, and Tusculum  $1\frac{3}{4}$ —2 hrs., thence to Rocca di Papa (p. 310) 1 hr. (guide necessary, 1 fr.), ascent of Monte Cavo  $\frac{3}{4}$  hr., descent 20 min., to Nemi  $1\frac{3}{4}$  hr., Genzano  $1\frac{3}{4}$  hr., Ariccia  $\frac{1}{2}$  hr., Albano  $\frac{1}{4}$  hr., i. e. 7—8 hrs. (without halt), which may be somewhat diminished if the route from Rocca di Papa direct to Albano by Palazzuola (p. 311) be taken. In the reverse direction, beginning with Albano, the excursion occupies about the same time. If the excursion be made by Genzano and Nemi, Castel Gandolfo (p. 313) should be visited first. If time permit, it is of course far more enjoyable to devote several days to a tour among these mountains. The only good inns are at Frascati and Albano, but the smaller villages afford accommodation for the night in case of necessity. Albano is recommended for a stay of several days, as a number of the most beautiful excursions are most conveniently accomplished thence.

The traveller is recommended to hire a donkey at Ariccia (where the best are to be had), or at Frascati; charge, with guide, 4—5 fr. daily; guide alone 2— $2\frac{1}{2}$  fr. A precise programme of the excursion should be agreed upon with the guides, as they are apt to cut short the journey to

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the traveller's disadvantage. A supply of provisions for the expedition will also be found desirable. Carriages may be hired at Frascati and Albano, but the most interesting routes are only practicable for pedestrians and riders.

For a visit to the Alban Mts. the stations of Marino (p. 312) and Civit  Lavinia (p. 315) are also available.

### FRASCATI.

12 $\frac{1}{2}$  M. RAILWAY in  $\frac{1}{2}$  hr.; fares 2 fr. 20, 1 fr. 55, and 1 fr. 10 c.; 3–4 trains daily. Return-tickets available for the day of issue only. Journey to stat. *Ciampino*, see p. 312. The main-line goes on to Albano and Naples, while the train to Frascati gradually ascends, passes through a tunnel, and stops at the station, 1 M. distant from the town (omnibus 10 soldi). Frascati with its villas does not become visible until the last winding of the road is reached. Walkers may reach the town more quickly than carriages by ascending the hill to the left.

VETURINI also convey passengers daily to Frascati and Monte Porzio from the Via delle Botteghe Oscure in 2 $\frac{1}{2}$  hrs., fare 2–3 fr., but this mode of travelling is not recommended. One-horse carriage about 15 fr. and gratuity.

*Guides* and *Donkey-owners* proffer their services on the traveller's arrival. Guide to Tusculum and the villas (necessary only when time is limited) 1 $\frac{1}{2}$  fr., donkey about the same. The route is to the villas Aldobrandini and Ruffinella (p. 308), returning by the monastery of Camaldoli (p. 301) and the villas Mondragone (p. 308) and Taverna (p. 308) see below. If the traveller desires to go on to Albano, he may proceed from Tusculum (guide necessary as far as Nemi or Palazzuola, about 1 $\frac{1}{2}$  fr.), by a forest-road to Rocca di Papa (p. 310), without returning to Frascati. A visit from Frascati to Tusculum and the villas and back takes 2 $\frac{1}{2}$ –3 hrs.

**Frascati** (*Albergo di Londra* in the piazza, tolerable, charges according to bargain; *Trattoria Campana*, adjacent to the hotel), with its charming villas, in a cool and healthy situation on the slope of the mountains, is a favourite summer-resort. Apartments may be hired at several of the villas (*Villa Piccolomini*, *V. Falconieri*, *V. Muti*, etc.). The ancient Tusculum having been destroyed by the Romans in 1191, this town, which is uninteresting and comparatively modern, sprang up on the ruins of an ancient villa, overgrown with underwood (*frasche*), from which it derives its name. The older cathedral of *S. Rocco* was erected in 1309, and that of *S. Pietro* in 1700 under Innocent XII. In the latter, to the l. of the high-altar, is a memorial-tablet to Charles Edward, the young Pretender, grandson of James II., who died at Frascati on 31st Jan., 1788. The *Church of the Capuchins* above the town contains a few pictures. A circular tomb below the Villa Piccolomini is groundlessly called that of Lucullus.

The shaded and well-watered villas, which are always open to the public, constitute the great charm of Frascati. The *Villa Piccolomini*, above the town, was once the residence of the learned Cardinal Baronius. The magnificent \**Villa Aldobrandini*, erected for Cardinal Pietro Aldobrandini, nephew of Clement VIII., from the designs of *Giacomo della Porta*, and now the property of the Borghese, contains paintings by the *Cavaliere d'Arpino*. The grounds are adorned with cascades and beautiful oaks, and the

views are very extensive, especially from the roof of the semi-circular building. The *Villa Montalto*, erected by the Peretti, came into the possession of the Propaganda in 1835. \**Villa Ruffinella*, or *Tusculana*, of the 16th cent., formerly the property of Lucian Buonaparte, and afterwards that of Maria Christina, Queen of Sardinia, now belongs to King Victor Emmanuel. In November, 1818, Lucian was attacked and plundered here by robbers, an event admirably described in Washington Irving's 'Adventure of the Artist'. The celebrated villa of Cicero is generally believed to have occupied this site. Inscriptions and antiquities found in the neighbourhood are shown. The *Villa Conti*, outside the Porta S. Pietro, the property of the Duca Torlonia, nephew of the banker, possesses fine fountains and beautiful points of view. The *Villa Taverna*, on the route to Camaldoli, and the neighbouring *Villa Mondragone*, erected by Cardinal Altemps under Gregory XIII., both the property of the Borghese, are surrounded by delightful gardens and points of view. The latter is now fitted up by the Jesuits as a school. The *Villa Falconieri*, the oldest in Frascati, planned by Cardinal Ruffini before the year 1550, and erected by *Borromini*, possesses pictures by *C. Maratta* and others, and stands in shady gardens.

A shaded road, partly ancient, leads above the villas Mondragone and Ruffinella in  $\frac{1}{2}$  hr. to —

**Tusculum**, a town of great antiquity, the foundation of which is traditionally ascribed to Telemachus, son of Ulysses, the birth-place of the elder Cato and a favourite residence of Cicero. In the middle ages the ancient castle on the summit of the hill was occupied by a warlike race of counts, who were generally in league with the emperors against the Romans. The latter having been signally defeated in the reign of Frederick I., 30th May, 1167, they retaliated by seizing and dismantling the castle in the pontificate of Celestine III., in 1191. Nothing therefore now remains of the ancient Tusculum but a heap of ruins. In ascending from the Villa Ruffinella, we soon obtain a view of the *Amphitheatre*, outside the town-walls (longer diameter 77 yds., shorter 57 yds.; arena 52 yds. by 31 yds.), which is called by the guides *Scuola di Cicerone*. It was excavated, as an inscription records, in presence of Maria Christina, dowager Queen of Sardinia, on the occasion of the arrival of Gregory XVI., 7th Oct., 1839. The so-called *Villa of Cicero*, excavated in 1861 by Prince Aldobrandini, is next reached. On the r. is the ancient *Forum* and the \**Theatre*, excavated by Lucian Buonaparte, and remarkably well preserved; adjacent is a small building resembling a theatre, probably used as a lecture-room. At the back is situated a *Piscina*, or reservoir, in four compartments. The guides are generally desirous of returning from this point, as the path to the castle is very rough and not practicable for donkeys. The ancient \**Castle*



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(arx) stands on an artificially hewn rock, now surmounted by a cross, 174 ft. above the town. Two gateways and the direction of the walls are still traceable. The summit (2218 ft.) commands a magnificent view. On the r. are Camaldoli and Monte Porzio; farther distant the Sabine Mts., with Tivoli and Monticelli; then Soracte and the Ciminian Mts.; towards the sea the broad Campagna with its aqueducts, Rome, and the dome of St. Peter's; to the l. the Alban Mount (M. Cavo), Castel Gandolfo, Marino, and Grotta Ferrata. Descending and turning to the r., we observe a fragment of the ancient wall, and adjoining it a \**Reservoir* of very early and peculiar construction, formed of massive blocks, and vaulted in an almost pointed arch. On the return-route the monastery of *Camaldoli*, founded by Paul V., and the villas Mondragone, Taverna, and Falconieri (p. 307), may be visited.

Two routes lead from Frascati to (3 M.) *Grotta Ferrata*: the carriage-road to Marino, and the shorter route by a path turning to the left below the Villa Conti, outside the Porta S. Pietro.

**Grotta Ferrata**, a Greek monastery of the Basilians, was founded by St. Nilus under Otho III. in 1002. In the 15th cent. it was the property of Cardinal Giuliano della Rovere, afterwards Pope Julius II., who fortified it with moats and towers. Of the old *Church* nothing now remains but the vestibule, which contains (r.) a beautiful statue of the Madonna. The *Portal*, with arabesques and a Greek inscription, dates from the 11th cent.; over the door are mosaics of the Saviour, the Madonna, and St. Basilus. The present church, built by Cardinal Guadagni in 1754, contains nothing worthy of mention.

From the S. aisle we enter the *Chapel of St. Nilus*, decorated with \*frescoes from the life of the saint by *Domenichino*, in 1610, when 28 years of age. At the entrance of the chapel, on the l., is represented the meeting of the saint with Otho III.; the attendant in green, holding the emperor's horse, is Domenichino himself; to the r. of the horse, Guido Reni is also represented in a green costume, and behind him Guercino. The boy in front of the horse, with blue cap and white feather, bears the features of a girl of Frascati to whom the artist was attached. On the r. St. Bartholomew arrests the fall of a column, thus saving the lives of the surrounding workmen. At the altar on the l.: St. Nilus heals a boy possessed by an evil spirit with oil from a lamp of the Madonna. On the r., the Madonna presenting a golden apple to St. Nilus and St. Bartholomew. In the lunette, Death of St. Nilus. Outside the chapel, St. Nilus calming a storm by which the harvest is endangered; the saint kneeling before the cross. On the ceiling, the Annunciation. The frescoes were restored in 1819 by V. Camuccini, by order of Cardinal Consalvi, who died, of poison it was believed, as abbot of Grotta Ferrata in 1824. A monument of the

cardinal and several ancient sculptures are shown in the handsome *Abbey*. The small Madonna over the altar is by *Ann. Caracci*; a bust of Domenichino is by *Teresa Benincampi*, a pupil of Canova. Fairs held here on 25th March and 8th Sept. attract numerous peasants from the neighbourhood, as well as strangers from Rome.

**Marino**, a beautiful drive of  $4\frac{1}{2}$  M. from Grotta Ferrata, is a small town famous for its wine, and picturesquely situated on an eminence of the Alban Mts., 1322 ft. in height, the site of the ancient *Castrimænium*. In the middle ages it was a stronghold of the Orsini, who defended themselves here against their enemies, particularly the Colonna; but the latter, under Martin V. in 1424, captured Marino and are still proprietors of the place. The town contains a *Corso*, which is the principal street, a *Fountain*, and a *Cathedral* dedicated to St. Barnabas. The church of *S. Trinità*, to the l. of the Corso, contains a Trinity by *Guido Reni*. In the church of the *Madonna delle Grazie*, St. Rochus by *Domenichino*. In the *Cathedral* a badly-preserved St. Bartholomew by *Guercino*.

The Marino station on the Rome and Naples line is situated in the Campagna, 3 M. distant (3 trains to Rome daily in 35 min.; fares 2 fr., 1 fr. 40 c., 1 fr.). From the town of Marino a shady road, commanding extensive views, leads through the *Parco di Colonna*, the well-wooded valley of the *Aqua Ferentina*, a brook often mentioned in history as a rallying-point of the Latins, to the Alban lake, and by Castel Gandolfo to (3 M.) Albano.

Field and forest-paths (guide necessary, 1— $1\frac{1}{2}$  fr.) lead from Tusculum (p. 308) in  $1\frac{1}{2}$  hr. to *Rocca di Papa*, and thence in  $\frac{3}{4}$  hr. to the summit of *Monte Cavo* (descent in 20 min.), the distance to which from Albano by Palazzuola (p. 311) is about the same.

**Rocca di Papa**, a town with 2500 inhab., lying on the brink of the great crater of Campo d'Annibale (see below), in the midst of beautiful forest-scenery, is well adapted for a summer-residence on account of its lofty situation (2647 ft.). Two poor *Trattorie*, but no inn. Rooms, even for one night, may be heard of at the *Caffè del Genio*, in the upper part of the town.

From the Caffè del Genio the narrow Via di Monte Cavo ascends to the r.; at the end of it we turn to the l., and after a few minutes ascend a footpath on the right. Here to the l. is situated the great crater of *Campo d'Annibale*, so named from the unfounded tradition that Hannibal once pitched his camp here during his campaign against Rome. It is more probable that the Romans were encamped here at that period, to repel the attacks of the Carthaginians.

The wooded summit of **Monte Cavo**, the ancient *Mons Albanus* (3130 ft.), is reached by the well-preserved and shady *Via Triumphalis*, an ancient road, paved with basalt, by which the generals to whom the senate refused a triumph at Rome, ascended this height and celebrated one on their own responsibility. From two open spaces, about three-quarters of the way up, a better \*view than from the top is obtained of Marino on the r., the Lago d'Albano, Ariccia with the viaduct, Genzano, the Lago di Nemi, and Nemi itself.

On the summit of the *Mons Albanus* stood the venerable sanctuary of the Latin League, the *Temple of Jupiter Latiaris*, where the great sacrificial festival of the *Feriae Latinae* was celebrated annually. Its ruins, 82 yds. long and 38 yds. wide, with columns of white and yellow marble, were in tolerable preservation till 1783, when Cardinal York, the last of the Stuarts, converted them into a Passionist monastery. A portion only of the ancient foundations is preserved on the S. E. side of the garden-wall. The \*\*View from several different points is incomparable. It embraces the sea, the coast from Terracina to Cività Vecchia, the Volscian and Sabine Mts., Rome and the Campagna with a number of towns and villages, and below the spectator the beautiful Alban Mts. (comp. p. 309). The distant view, generally obscured by mist, is seen to the best advantage immediately before sunrise, after sunset, or after a passing shower has cleared the atmosphere. The monastery affords very poor refreshments and rough accommodation for the night, which must be well paid for.

Returning to the Campo d'Annibale, we now pass above Rocca di Papa, and soon reach the chapel of the *Madonna del Tufo* (2323 ft.) in the midst of wood, whence a fine view of the Alban Lake and the plain is enjoyed. From Monte Cavo to Albano 2, to Nemi (with guide) by a beautiful forest-road 1½ hr.

**Palazzuola** and the **Alban Lake**. The *Lake of Albano* (964 ft. above the sea-level, 490 ft. deep), about 6 M. in circumference, is the crater of an extinct volcano, of sombre and melancholy aspect, although its banks are well cultivated. It is fed by abundant subterraneous springs, and is drained by a very ancient emissarius which issues below Castel Gandolfo (p. 313).

On the E. bank of the lake stands the Franciscan monastery of *Palazzuola*, of the 13th century. The garden contains a remarkable rock-tomb in the Etruscan style, about which little is known.

Above the monastery, on the narrow space between the base of Monte Cavo and the Alban Lake, once lay in a prolonged line, as its name indicates, the city of **Alba Longa**, of which no traces now remain. It will be observed, however, that the rocks in the direction of Palazzuola have been hewn perpendicu-

larly, in order to render the town more impregnable. The foundation of Alba Longa belongs to a pre-historic period, and tradition has attributed it to Ascanius, the son of Æneas. It was the ancient capital, and the political and religious centre, of the Latin League, but was destroyed at an early period by its younger rival on the banks of the Tiber, after which, however, the ancient festivals of the League on the Alban Mt. still continued to be celebrated here.

From Palazzuola by the lake and the Capuchin monastery to Albano is a beautiful walk of  $2\frac{1}{2}$  M. From Albano to the station 3 M. (omnibus see below).

### ALBANO.

18 M. RAILWAY in about 1 hr.; fares 3 fr. 20, 2 fr. 25, 1 fr. 60 c.; express 4 fr. 30, 2 fr. 90 c.; five trains daily. As the trains occasionally start a little before their time, travellers should be at the station early.

Soon after quitting the city the train diverges from the line to Civit  Vecchia; on the l. is the Porta S. Lorenzo (p. 143), on the r. the arches of the Acqua Felice (p. 302), then the tombs of the Via Appia (p. 301). To the l. the Sabine and Alban Mts.; at the foot of the latter, Frascati (p. 307) is a conspicuous object. At stat. *Ciampino* the line to Frascati diverges to the l., while the S. line approaches the Alban Mts. Stat. *Marino* lies on the nearest chain of hills on the l.; above it, on the mountain, is *Rocca*, adjoining which on the r. rises Monte Cavo (p. 311) with the white monastery-walls. The train then passes through a cutting. To the l. on the olive-clad hill appears Castel Gandolfo (p. 313), immediately beyond which Albano and Ariccia, connected by a viaduct 340 yds. long, are visible in the distance. These two towns possess stat. *Albano*, or *La Cecina*, in common, in a lonely and unattractive situation.

An omnibus runs from the station to the town of Albano,  $2\frac{1}{2}$  M. distant. (fare 60 c.). The ascent, which is performed almost as quickly on foot, is picturesque, although there are few distant views. The ruins of *Castello Savelli* soon appear on the r.; *La Turri*, or *Torretta*, on the l. A magnificent view of Ariccia is then obtained, with the ancient castle (p. 313) on the r., and the imposing viaduct (p. 314) on the l., and farther to the l., Albano; to the r. by the entrance to the town stands the *Villa Lincampa*. The omnibus stops near the H tel de l'Europe.

Those who desire to combine a visit to the *Via Appia* (p. 296) with an excursion to Albano should engage a carriage for the whole route (one-horse about 20, two-horse 25 fr., and gratuity); but the last portion of the route is uninteresting. — *Vetturini* also convey passengers in  $2\frac{1}{2}$  hrs., to Albano daily from No. 37 Via di Grotta Pinta (at the back of S. Andrea della Valle), starting at 2 p. m. (fare  $2\frac{1}{2}$  fr.); but this kind of travelling is not recommended.

The HIGH-ROAD, the *Via Appia Nuova*, quits Rome by the Porta S. Giovanni (p. 301); the ancient *Via Appia* (p. 296) is rather longer. The two unite at the *Fratocchie*, at the 11th milestone of the new road. On the l. side of the road Clodius once possessed a villa; to the r. in the valley lay *Bovillae*, a colony of Alba Longa, with a sanctuary of the Gens Julia, where the remains of a theatre and circus may still be traced. Remains of walls and tombs are seen on both sides of the road. A large square structure, about 33 ft. in height, with three niches, was long erroneously regarded as the tomb of Clodius. The high ground here commands a fine survey of the Campagna, the sea, and Rome. Near the gate of Albano, at the 14th milestone, is seen the shell of a large tomb, supposed to be that of Pompey. To the l. the road traverses the so-called *Lower-Gallery* to *Castel Gandolfo*; on the r. lies the *Villa Altieri*.



**Albano** (\**Ville de Paris*, in the Palazzo Feoli, R. and A. 4 fr. ; \**Albergo di Roma* ; *Europa* or *Posta*, R. and A. 2½ fr. , with a café on the ground-floor ; *Hôtel de Russie* at the Porta Romana, pension from 6 fr. , bargaining necessary ; \**Trattoria* in the Piazza della Posta, where the omnibuses stop ; *Caffè* in the Corso), a small town and episcopal residence in a lofty and healthy situation (1250 ft. ), and a favourite resort of Romans and strangers from June to October, occupies the site of the ruins of the villa of Pompey and the extensive grounds of the *Albanum* of Domitian. Between S. Paolo and the Capuchin monastery lay an *Amphitheatre*, the scanty remains of which are seen from the road. The church of *S. Maria della Rotonda* stands on the foundations of an ancient circular temple. The ruins in the street of Gesù e Maria are supposed to be the remains of baths. The Via Appia intersects Albano in a straight direction. Immediately beyond the town, to the l. of the ancient road, and to the r. of the new, stands a \**Tomb* in the Etruscan style, consisting of a massive cube, originally surrounded by four obtuse cones, of which two are still standing, with a fifth in the centre. It was formerly supposed to be the tomb of the Horatii and Curiatii, and now, on no better authority, is regarded as that of Aruns, a son of Porsena, who was killed near Ariccia.

Albano is mentioned as early as 460 as the seat of a bishop, and again in the 11th cent. in the contests of the popes with the citizens of Rome. In the 13th cent. it belonged to the Savelli, from whom it came into the possession of the papal government in 1697. The beauty of the neighbourhood renders Albano an attractive summer-residence, but in the hottest season it is not exempt from fever. The Albanian peasant-women are famous for the picturesqueness of their costume, but it is now rarely seen, except sometimes on Sundays. The wine of Albano is praised by Horace, and is still much esteemed.

From Albano by Palazzuola to Monte Cavo 2 hrs. (see p. 311); but if a visit be paid to the emissarius below Castel Gandolfo, 2 hrs. more are required.

About ¾ M. to the N.W. of Albano lies *Castel Gandolfo*, which we reach by the \**Galleria di Sopra*, or 'upper gallery', a shady road leading to the l. by the lake, while the road to the r. leads to Palazzuola.

**Castel Gandolfo**, which belonged to the Savelli in the middle ages, has been the property of the Popes since 1596, and is the site of a large *Palace*, erected by Urban VIII. from designs by *Carlo Maderno*, as a summer residence for the popes. The privilege of extraterritoriality was secured to the building by a law passed on 13th May, 1871. The situation of the place is its sole attraction. The path to the emissarius descends, a little before the village is reached; but the custodian must be first

summoned from the village. The descent occupies nearly  $\frac{1}{4}$  hr. The **Emissarius**, or tunnel by which the Alban Lake is drained, is an imposing work, constructed according to tradition by the Romans in B. C. 397, during the siege of Veii, when the lake rose to an unusual height, but it is probably of still more remote origin. It is hewn in the solid rock. At the entrance is a large stone building resembling a nymphæum. The channel is 7—10 ft. in height, and issues  $\frac{3}{4}$  M. below Albano by the village of *La Mola*, where the water is used as a motive power for mills, descending thence to the Tiber. The custodian floats lighted pieces of candle on boards down the stream, in order to give visitors an idea of its length (fee 1 fr.; for a party more in proportion).

We return from Castel Gandolfo to ( $1\frac{1}{2}$  M.) Albano by the so-called *Lower Gallery*. From the Emissarius to Marino 3 M.

**Ariccia** (Lat. *Aricia*), the first station on the Via Appia according to Horace (Sat. I, 5),  $\frac{3}{4}$  M. to the W. of Albano, is separated from it by a valley, which is crossed by an imposing \**Viaduct*, erected by Pius IX. in 1846—63, 340 yds. in length, and 192 ft. in height, consisting of three series of arcades of six, twelve, and eighteen arches respectively, one above the other. To the l. a view of the Chigi park (see below), to the r. the extensive plain as far as the sea. To the l. at the end of the bridge is the *Palazzo Chigi*, erected by Bernini, with a \*park containing fine old timber, and kept in as natural a condition as possible. Permission to visit it should be applied for at the Palazzo Chigi at Rome (p. 119), but admittance is sometimes obtained without this formality (fee  $\frac{1}{2}$ —1 fr.).

The ancient town of *Aricia*, a member of the Latin League, lay towards the S., in the *Valle Aricciana* (981 ft.), an extinct crater below the modern town, while the latter occupies the site of the ancient Arx or citadel. At the base of the hill runs the ancient Via Appia, supported by massive substructions which are still visible, and extending to the vicinity of Genzano. A circuit of  $\frac{1}{2}$  hr. by the valley, instead of the direct route from Albano to Ariccia, is interesting. Ariccia was purchased in 1661 from the Savelli by the Chigi, who are still the proprietors of the place. The proximity of the woods renders it a favourite summer resort. Ariccia and Genzano are celebrated for the beauty of their women.

**Genzano.** We may follow the ancient Via Appia (see above) from Albano, through the valley of Ariccia, to Genzano; but the route to Genzano (3 M., or from Ariccia about 2 M.) by the *Via Appia Nuova*, crossing the hill and passing through Ariccia, is preferable. This road is picturesque and shaded, and crosses four viaducts which command beautiful views. Near Genzano it divides, descending to the l. to a Capuchin monastery and the

Lake of Nemi, and to the r. to the town, whilst the avenue in a straight direction leads to the *Palazzo Cesarini*, where a view of the charming lake is obtained. The opposite garden is well worthy of a visit, if time permit (admittance granted on personal application at the dwelling-house near it).

The situation of *Genzano* (5000 inhab.; good wine) is its only attraction. It is much visited in summer, but there are no good inns. Intermittent fever is not uncommon here. In the piazza, opposite the fountain, there is a good osteria.

At *Genzano*, on the 8th day after Corpus Christi, is celebrated the famous *Infiolata di Genzano*, or flower-festival, consisting of a procession through a street carpeted with flowers, followed by fireworks and merry-makings. The festival has been revived after an intermission of some years, but does not take place every year.

From *Genzano* a visit may be paid to *Cività Lavinia* (3 M.), the ancient *Lanuvium*, celebrated for its worship of Juno Sospita, situated on a W. spur of the Alban Mts. At the W. end of the town are a few remains of the ancient walls; in the piazza, a sarcophagus and several fragments from tombs and villas in the neighbourhood. The town, a poor, insignificant place, commands fine views of the Campagna towards the sea. Below it,  $1\frac{1}{2}$  M. distant, is the *Cività Lavinia* [railway-station on the Rome and Naples line; three trains daily, fares 3 fr. 65, 2 fr. 55, 1 fr. 85 c.

By the high road *Velletri* is 9 M. distant from *Genzano*, but it may be reached by a nearer and more picturesque route in  $1\frac{1}{2}$  hr., with a guide. *Velletri* (*Gallo, Campana*, both with trattorie), the ancient *Velitrae*, a town of the Volsci which became subject to Rome in 338, celebrated for its wine, is picturesquely situated on a spur of *Monte Artemisio*. The town (12,000 inhab.), with its narrow and crooked streets is the residence of the bishop of Ostia (p. 335). The loggia of the *Palazzo Lancelotti* commands an extensive \*view. — The railway-station (p. 328) is  $\frac{1}{2}$  M. from the town; five trains daily, fares 4 fr. 65, 3 fr. 25, 2 fr. 35 c.; express 6 fr. 20, 4 fr. 20 c.

**Nemi and the Lago di Nemi.** The small town of Nemi is  $2\frac{1}{4}$  M. from *Genzano*. The road to it, partly ancient, descends to the Capuchin monastery and skirts the lake. The high road, however, skirting the upper margin of the lake, is preferable. — The \***Lago di Nemi** (1066 ft.) is an extinct crater, about 3 M. in circumference, and like the Alban lake, which lies 100 ft. lower, is of considerable depth (300 ft.), and is drained by an artificial emissarius. The water is beautifully clear, and rarely ruffled by wind. The precipitous lava-slopes of the crater, 325 ft. in height, are carefully cultivated. In ancient times it was called the *Lacus Nemorensis*, and sometimes the 'Mirror of Diana', from a temple, of which substructions have been discovered below Nemi, and from a *nemus*, or grove sacred to the goddess. Tiberius (or Trajan) constructed a magnificent vessel here, a beam of which is preserved in the Museo Kircheriano at Rome (see p. 121). This exquisite lake is the gem of the Alban Mts.

**Nemi** (Inn, moderate) is a small mediæval town with an ancient fort. The verandah of the inn commands a delightful \*view of the lake and the castle of Genzano, of an old watch-tower beyond them, and of the extensive plain and the sea. Nemi is a suitable spot for passing a night. From Nemi to the (1½ hr.) Monte Cavo (p. 311) a guide is necessary on account on the intricacy of the forest-paths (1—1½ fr.). Albano is a little farther distant.

### The Sabine Mountains.

That chain of the Apennines which descends abruptly and bounds the Roman plain on the E., named Sabine Mts. from their ancient inhabitants, is replete with interest for lovers of the picturesque. The formation of these mountains is limestone, differing entirely from that of the volcanic Alban Mts., and their height is much greater, attaining to 4200 ft. Owing to the want of railway-communication, the characteristics of city-life which produce an unpleasing impression at Frascati and Albano are little known here, except at Tivoli, although attempts at extortion are occasionally made. As a rule the inns are good and not expensive, and instead of resorting to the usual distasteful bargaining the traveller may merely remark that he expects the '*prezzi soliti degli amici di casa*' (usual charge for board and lodging 5 fr., and ½ fr. gratuity).

Those whose time is short must be satisfied with a visit to Tivoli; but, if possible, four days at least should be devoted to the Sabine Mts., and may best be spent as follows: 1st day, by Frascati to Palestrina; 2nd, to Olevano; 3rd, to Subiaco; 4th, to Tivoli; 5th, back to Rome. The whole trip may be accomplished by carriage, but some of the excursions at least should be made on foot or on donkey-back. The public conveyances are not recommended when ladies are of the party, in which case a private carriage should be hired. Tivoli affords the best summer quarters, but Subiaco and Olevano are also pleasant.

### TIVOLI.

Distance 16 M. One-horse carriage about 20 fr., two-horse 25 fr., fee 2—3 fr; the hirer should expressly stipulate that a digression to Hadrian's villa be included in the fare. The charges are rather higher about Easter. The carriages at the hotels are dearer (30—40 fr.), but they drive more rapidly, a great advantage in hot and dusty weather.

The *Vetturini*, whose vehicles are uninviting, convey passengers to Tivoli once, and sometimes twice daily, starting from No. 124 Monte Citorio (booking-office No. 15 Vicolo della Guardiola) at 4 or 5 a. m. and at noon, reaching Tivoli in 4—5 hrs., and returning from Tivoli the same day; fare 3½ fr. — Those who wish to visit Hadrian's villa (see below), the grottoes, cascades, and Villa d'Este, and return to Rome in the evening should start at daybreak. — A railway from Ciampino (p. 307), near Frascati, to Tivoli, passing the recently erected baths of the Albula, has been for some years projected.

*Tibur*, with its shady valleys and murmuring cascades, was the favourite summer-resort of the Romans in the time of Horace. A fine day in April or May, when the vegetation is at its freshest beauty, is the best time for this excursion.

Rome is quitted by the Porta S. Lorenzo (p. 303), immediately beyond which is the church of that name on the r.; the road then descends into a ravine, and at the *Osteria di Pietralata* crosses the Ancona railway. Fine retrospect of Rome and St. Peter's. The route, which is generally identical with the ancient *Via Tiburtina*, crosses the *Anio*, here called the *Teverone*, and form-



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PALOMBARA

S. Nicola Romitorio

M<sup>o</sup> de Lappi

Infinirella  
d'Amella

S. Martina Formello

Monte Gemaro

Capelle  
Pratone

S. Giovanni

S. Francesco  
(Caranto)

Carallona

Poggio Cesi

Cappareto

M<sup>o</sup> de

NONICELLI

S. Francesco

Canale

Marcellina

S. Maria

Casale d. S. Sofia

Carabona

Bulgarata

Monte Vella

Le Caselle

Casale Battone  
Pantale

Torre

Capella

Quarto d. Mole

Monte

Pantano

Sterpara

P<sup>te</sup> dei Prati

Cave di  
Travertina

Campo

Quindito

S. Antonio di Vena

Lago d. Solfataro  
(Acque Albule)

Terme d. Agerina  
(Bagni d. Regina)

La Fosse

Casal Nuovo

P<sup>te</sup> delle Vigne  
Limpido

S. Angelo

M<sup>te</sup> Catilla  
(Mons. Catillus)

NYOLI  
(Fiume)

Valpitela

P<sup>te</sup> laudato

Ponte  
d. Solfataro

VIA

Mola

Acque

Rovina

Cave di Travertina

P<sup>te</sup> della Piana

P<sup>te</sup> della

Sorgente

Vill. Adriana

Valle

Capuana

V. Bracchi

Treggi

Ed. S. Maria

degli

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erly navigable, by the *Ponte Mammolo* at the 4th milestone. The river rises on the mountains near Filettino, passes Subiaco, Vicovaro, and Tivoli, where it forms the celebrated cascades, and falls into the Tiber at Ponte Salaro near Rome (p. 304). The bridge is named after Mammæa, the mother of Alexander Severus. To the r. an undulating district with ancient towers. At the (7 M.) —

*Osteria del Fornaccio* a road diverges to the l. to the picturesquely situated village of *Monticelli*, with a castle and monastery. At the *Osteria delle Capannacce* (245 ft.), a little farther on, the road reaches its culminating point between the Ponte Mammolo and Ponte Lucano (see below). We next pass (l.) the *Castel Arcione*, an ancient stronghold of robbers. Beyond it is the calciferous *Lago de' Tartari*, now dried up. A sulphureous odour soon indicates the proximity of the *Aquæ Albulæ*, which were much frequented in ancient times, but are now less popular (bath-house erected in 1862). A channel constructed by Card. Ippolito d'Este conducts the water from the three small sulphureous lakes to the Tiber. In the vicinity are the quarries of *lapis Tiburtinus*, or travertine, which have furnished building-material for ancient and for modern Rome, for the Colosseum and for St. Peter's alike. About  $1\frac{1}{2}$  M. farther the Anio is crossed by the *Ponte Lucano*, near which is the well-preserved *Tomb of the Plautii*, dating from the early empire, and resembling that of Cæcilia Metella (p. 298).

Immediately beyond the river the road again divides: that to the l. ascends to the town through olive-plantations, being considerably the shorter way for walkers; that to the r. leads to the villa of Hadrian, 1 M. distant, formerly the property of the Braschi, but recently purchased by the Italian government, and shown without a permesso (fee for 1 pers.  $\frac{1}{2}$ —1 fr.; at the gate a few soldi).

The \***Villa of Hadrian**, situated on the slope of the hills of Tivoli, 1 M. from the town, once occupied with its gardens and adjuncts an area of several square miles. The magnificent grounds, which were unrivalled in the Roman empire, contained palaces, theatres, a circus, academies, etc., where the emperor might repose after the labours of government; and he proposed to erect here models and plans of all the celebrated buildings and districts which he had visited, particularly those of Egypt and Greece. These costly structures stood till the 6th cent., when they were destroyed by the Goth Totila. Innumerable works of ancient art, extricated from these ruins, now adorn churches and museums; and there still exist extensive remains of the buildings themselves, to which various names are applied by the guides.

The *Palace of Hadrian*, the oldest edifice, appears to have stood on the highest ground, at the back of the Hippodrome and Academy. A

*Theatre*, with adjacent halls and saloons, belonged to it. The *Thermae* were reached hence by the *Canopus*, a building fitted up in the Egyptian style, containing a number of Egyptian statues, etc., which are now in the Vatican. To the E. flows the river *Alphæus*. A large space above the Canopus is named the *Hippodrome*, or race-course, which however shows traces of aqueducts. To the N. of the palace are situated the so-called *Elysium* and *Tartarus*. A subterranean passage leads E. to the river *Penæus*, and beyond it to the *Vale of Tempe*. On the W. are extensive ruins supposed to be the *Prytaneum*, adjoining which are the *Scuola*, a circular edifice with niches for statues, the *Stoa Pæcile*, a stadium with a colonnade, and other remains. By the present entrance are two more *Theatres*, and other ruins, commonly called a *Nymphaeum* and *Palaestra*. The proper designations of these, as well as the other remains, are far from being ascertained with precision, especially as the plan of the whole establishment appears to have been dictated by mere caprice.

**Tivoli** (\**Locanda della Regina* and *L. della Pace*, both in the town; *Sibylla*, charmingly situated by the temples, R. 1½—2, pension 5 fr.; bargaining necessary. Excursionists from Rome generally bring provisions, procure wine from the *Sibylla*, and dine 'al fresco' at the temple in view of the cascade), the *Tibur* of antiquity, existed, according to tradition, as a colony of the *Siculi* long before the foundation of Rome. In B. C. 380 *Camillus* subjugated *Tibur* along with *Præneste*, after which it formed a member of the league of the Latin towns allied with Rome. *Hercules* and *Vesta* were especially revered at *Tibur*. Many of the Roman nobles, including *Mæcenas*, and the emperor *Augustus* himself, founded beautiful villas here; under *Hadrian* the splendour of the place attained its climax; and in the middle ages it participated in the fate of Rome. In 1460 *Pius II.* founded the citadel on the ruins of the amphitheatre. The modern town (7000 inhab.), with its narrow streets, offers few attractions beyond its charming situation. It is moreover somewhat damp and windy, especially in spring.

The finest relics of antiquity here are the \**Two Temples*, adjacent to the *Sibylla* inn. One, a circular edifice, surrounded by a colonnade of eighteen Corinthian columns, ten of which are extant, situated above the waterfall, is named the \**Temple of the Sibyl*, or by other authorities that of *Vesta*, or of *Hercules Saxonus*. In the middle ages it was used as a church; hence the round niche in the interior. The door and windows contract at the top. Immediately adjacent is another temple of oblong shape, with four Ionic columns in front, now a church of *St. George*, variously supposed by some to have been dedicated to *Tiburtus*, and to the *Sibyl*.

The terrace of the temple of the *Sibyl* commands an admirable \**View of the Falls*. The ruins visible from the projecting rock were caused by a serious inundation in 1826, which carried away part of the village. To prevent the recurrence of a similar disaster, a new course was formed for a part of the water of the *Anio*, by the construction of two shafts through the limestone-

rock of *Mte. Catillo*, 290 yds. and 330 yds. in length respectively. In 1834 the water of the Anio was admitted to its new channel, in presence of Gregory XVI., by the engineer *Folchi*, and a \**New Waterfall* of imposing appearance, and about 330 ft. in height, was thus formed (to the l. of the terrace). Two ancient bridges and several tombs were discovered on the occasion. By the church of S. Giorgio, close to the Sibylla, is an iron gate (attendant 4 soldi), leading to the \**Grotto of Neptune*, which was formerly the channel of the main branch of the Anio. The new works drew off the greater part of the water from this channel, but the fall is still very fine. (Donkey for the excursion to the falls 1½ fr.; guide, unnecessary, 1½ fr., but 3—4 fr. is often demanded). The excellent path, affording picturesque glimpses of the great fall, was constructed by the French general *Mollis*. Following this path to the r., we cross a wooden bridge, and reach the grotto in 9 minutes. We now return to the gallery hewn in the rock, and pass through it, descend to the lowest point to which the path leads, and finally mount a flight of stone steps, constantly wetted by spray, to the fantastically shaped \**Sirens' Grotto*. From this point we return to the path, which ascends to the r. to a small terrace, commanding on one side a striking \*view of the temple of the Sibyl, and on the other a fine survey of the new waterfall below. The path, which affords a succession of glimpses of the temple, now ascends past an ancient wall, supposed to have belonged to a *Villa of Vopiscus*, in 6 min. more to the principal stream near *Monte Catillo*, through the tunnel of which (250 yds. long; fee for opening the gate 2 s.) we may walk to the point where it is entered by the river. Visitors generally quit the ravine by a gate (2 s.) farther on, and emerge on the high road, which leads through an avenue of fine olive trees to a (1 M.) \**Round Terrace*, where an admirable survey of the *Great Fall* is enjoyed. The road on the r. bank, skirting the hill, next leads to the (½ M.) hermitage of S. Antonio, commanding a view of \**Le Cascatelle*, the small waterfalls formed by a branch of the Anio, which here turns several mills and the works of an iron-manufactory. The latter was established by Lucian Buonaparte in the extensive ruins of the erroneously so-called *Villa of Maecenas*. The guides usually turn here. Visitors who do not wish to return by the same route may continue to follow the same road. About ½ M. farther, other ancient ruins, probably the remains of a villa of Quintilius Varus, are seen near the small church of S. Maria di Quintiliolo A '*Villa of Horace*', although the poet never possessed one at Tibur, is also pointed out by the guides. From S. Maria we bear to the l., and cross the valley by the (1 M.) *Ponte dell' Acquoria*, and again ascend the hill of Tibur (Clivus Tiburtinus) to the halls of the so-called *Villa of Maecenas*, and an ancient circular building

known by the curious name of *Tempio della Tosse*, or 'temple of the cough', probably a tomb of the *Turcia*, or *Tuscia* family. Traces of many other ancient villas are seen on the neighbouring slopes. In those below the Greek college, supposed to have been the *Villas of Cassius* and *Brutus*, various works of art, some of which are now in the hall of the Muses in the Vatican (p. 265), were discovered.

The \***Villa d' Este**, at the entrance to the town, near the Porta S. Croce (entrance to the r. of S. Francesco), erected by *Pirro Ligorio* in 1549 for Card. Ippolito d'Este, was presented by the Duke of Modena to Card. Hohenlohe. Though sadly neglected, it still retains traces of its former splendour. In the casino are frescoes by *Federigo Zuccari* and *Muziano* (damaged). The garden contains terraces, which are best seen from the cypress plateau with the four fountains, grottoes with cascades, densely shaded avenues, magnificent groups of trees of most varied hues, and charming points of view.

The **Villa Braschi**, founded by Pius VI., and the *Terrace* of the *Jesuits' College* near the Porta S. Croce also afford magnificent views of the Campagna and Rome.

Beautiful excursions may be made from Tivoli to the Sabine Mts. Those most recommended are to *Subiaco* in the upper valley of the Anio, to *Licenza*, to the *Sabinum* of Horace, to *Ampiglione* (the ancient *Empulum*), *S. Angelo*, *Monticelli*, *Palombara*, and *Monte Gennaro*; also to *Palestrina* (beautiful, but fatiguing) by *Gericomio*, *S. Gregorio*, *Casape*, and *Poli* (7 hrs.), or by a nearer carriage-road by *Passerano* and *Zagurolo* (15 M.).

### SUBIACO.

A *Vetturino* conveys passengers three times weekly from Subiaco to Tivoli (23 M.) in 5 hrs., fare 4 fr., returning to Subiaco on the following day; and other conveyances are also frequently to be met with. From Rome to Subiaco 8 fr.; starting-point and booking, see pp. 87, 88. The road traverses the valley of the Anio. A shorter route for pedestrians, about 20 M., very interesting at places, but fatiguing, leads from Tivoli through the valley of the aqueduct, and by Gerano (about two-thirds of the way), as far as which it is a carriage-road. The traveller should drive thus far (about 8 fr.), as from Gerano to Subiaco (2½—3 hrs. walk) is the most laborious part of the journey. Guide from Gerano necessary, 1½ fr.; donkey 1½ fr.

*Pedestrians* quit Tivoli by the Porta S. Giovanni, and keep to the l. by the slopes of *M. Ripoli* and *M. Spaccato*. About 1 M. from the gate a road diverges to the l. to Ampiglione, and the arches of the venerable *Aqua Marcia*, and soon afterwards remains of the *Aqua Claudia* and the *Anio Vetus* become visible. About 4 M. from the town are (l.) the ruins of the ancient *Empulum*, now *Ampiglione*, and 1 M. farther those of *Sassula*, beyond which a lonely district is traversed. Below *Siciliano* the road turns to the r. to *Gerano*, a village with a poor osteria.

The path now ascends the heights, whence a fine view of the mountains and valleys as far as Olevano (p. 326) is disclosed. The villages to the l. are *Canterano* and *Rocca Canterano*, to



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the r. *Rocca S. Stefano* and *Civitella*. After frequent ascents and descents on the mountain-slopes, and a succession of fine views of the valleys in the vicinity, the valley of the Anio and Subiaco below suddenly come into view beyond the last defile.

The *Carriage-road* leaves Tivoli by the *Porta S. Angelo*, and follows the r. bank of the Anio. On the r., after the first mile, are seen a few arches of the *Aqua Claudia*, and shortly afterwards the recently constructed and still unfinished *Acqua Pia*, the nine arches of which are frequently visible. After 3 M. a road diverges to the l. to the lofty *S. Paolo*, whence *Monte Genaro* may be ascended. Farther on is the loftily situated village of *Castello Madama* (1460 ft.), which has long been visible; then the ruins of the old castle of *Saccomuro*. About  $7\frac{1}{2}$  M. from Tivoli, we reach *Vicovaro*, the ancient *Varia*, which possesses interesting walls of travertine-blocks, and the octagonal, late-Gothic chapel of *S. Giacomo* (containing a miracle-working image of the Madonna), designed in the 16th cent. by *Simone*, a pupil of *Brunellesco*. Beyond *Vicovaro* the road divides, leading to the l. to the village of *Licenza*, celebrated as the site of the *Villa of Horace*, and to the r. by the river to Subiaco. *Cantalupo*, the *Mandela* of Horace, situated on a rock, lies on the left.

About  $11\frac{1}{2}$  M. from *Vicovaro* we pass a monastery of *S. Cosimato*, and soon afterwards cross the *Licenza*, an affluent of the Anio. On the l. bank of the river opens the valley of *Sambuci*, through which *Siciliano* and the above-described pedestrian-route from Tivoli to Subiaco are reached. Above the valley, lies the village of *Saracinesco*, which soon becomes visible. It is said to have been founded by the Saracens. The inhabitants wear a picturesque costume. At the *Osteria della Ferrata*, midway between Tivoli and Subiaco, the road again divides; to the l. the *Via Valeria* leads to *Arsoli* and the *Lago di Fucino* (see *Baedeker's Southern Italy*), and to the r. the *Via Sublacensis* to Subiaco. About halfway to Subiaco lies *Roviano*, opposite to which is *Anticoli* on the l. bank.

Beyond *Roviano* the valley of the Anio expands picturesquely, and then again contracts. On the l. is *Agosta*, and beyond it *Cerbara* on a lofty rock; on the r. *Canterano* and *Rocca Canterano*. Subiaco, charmingly situated amidst wood and rock now soon becomes visible.

**Subiaco** (\**La Pernice*, pension 5 fr.; *Europa*), the capital of the *Comarca* with 6000 inhabitants, the *Sublaqueum* of antiquity, in the territory of the *Æqui*, sprang up on the grounds of an extensive villa of Nero, which was embellished by three artificial lakes, the '*Simbruina stagna*' of Tacitus (Ann. 14, 22), which were destroyed by an inundation in 1305, and have given the village its name. On the l. side of the Anio, opposite

the monastery of S. Scolastica, are seen walls and terraces of the time of Nero, who, according to Tacitus, narrowly escaped being struck by lightning whilst supping here.

The present town has a mediæval aspect, and is commanded by a castle in which the popes formerly often resided. The environs are delightful, and the far-famed \**monasteries* (closed 12—3 p. m.) are extremely interesting. Guide desirable, though not absolutely necessary. The road on the r. bank of the Anio leads in 10 min. to the bridge. Above it lies the chapel of St. Placida;  $\frac{1}{4}$  hr. walk higher are the monasteries of S. Scolastica; thence an ascent of 20 min. to S. Benedetto (see below). When time is limited, it is advisable to visit S. Benedetto first, and S. Scolastica on the way back. Returning to the bridge, and crossing to the l. bank of the Anio, we may then ascend the road to the r. as far as the back of the castle, from which a road descends to the town. The whole excursion requires about 8 hrs., and affords a succession of beautiful views.

Subiaco having fallen to decay at the beginning of the middle ages, *St. Benedict*, who was born at Nursia in Umbria in 480, retired to this solitary spot, and took up his abode as a hermit in one of the grottoes, now converted into chapels (*il Sagro Speco*). In 530 he founded the first monastery, that of *S. Scolastica*, which was confirmed in its possessions by Gregory I. and his successors, on a precipitous height beyond the town. In the 7th cent. it was destroyed, in 705 rebuilt, and is now entirely modern. In 1052 a *second* monastery was erected, and a *third* added in 1235 by the abbot Landus. The first (entrance to the r. in the passage of the monastery, after the anterior court has been passed) possesses a few antiquities; by the fountain a sarcophagus with Bacchanalian representations, handsome columns, etc., probably found during the erection of the building. The monastery formerly possessed a library containing valuable MSS. In 1465 the German printers Arnold Pannartz and Conrad Schweinheim printed here the first book published in Italy, an edition of Donatus, which was followed by Lactantius, Cicero, and Augustine (1467), of which copies are still preserved here. They afterwards set up their press in the Palazzo Massimi at Rome (see p. 167). The second monastery, dating from 1052, is one of the earliest specimens in Italy of the pointed style. The court contains a quaint relief and two mediæval inscriptions. The third monastery, of 1235, contains an arcaded court decorated with mosaic. The *Church of S. Scolastica*, originally founded by Benedict VII. in 975, was completely modernised in the 18th cent., and now contains nothing worthy of note, excepting the fine carved choir-stalls.

*S. Benedetto*, or *Il Sagro Speco*, lies  $\frac{1}{4}$  hr. higher, built against the rock, overtopped by a huge mass of stone, and shaded by oaks.

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The first corridor contains scenes from the lives of St. Benedict and his sister St. Scholastica, painted in 1466. We then descend to two chapels, adorned with paintings of the Madonna, Slaughter of the Innocents, etc. which were executed in 1219 by the otherwise unknown master *Conxolus* (earlier than Cimabue). The grotto of St. Benedict contains his statue by *Bernini*. The walls are decorated with venerable paintings. The garden of the monastery is well stocked with beautiful roses. They were, according to tradition, originally thorns, cultivated by St. Benedict for the mortification of the flesh, but converted into roses by St. Francis when he visited the monastery in 1223.

#### PALESTRINA. OLEVANO.

22 M. from Rome. *Vetturino* almost daily in summer from No. 10 Via di S. Marco to Palestrina (fare 4 fr.) and Olevano (enquiry should be made at the office as to the days and hours of starting). A preferable route, however, is by *Railway* to Frascati, and thence by carriage, on donkey-back, or on foot to (12 M.) Palestrina. *Valmontone* (station on the line to Naples) is only  $4\frac{1}{2}$  M. distant from Palestrina.

The ROAD FROM FRASCATI TO PALESTRINA, especially the first half, is beautiful, but destitute of shade. We first ascend from the station to Frascati (p. 307), and then turning to the l. follow the road from Rome. To the r. a glimpse of the Villa Mondragone; then the ruined vaults of an ancient villa, said to have belonged to Cato. After  $1\frac{1}{2}$  M. the road passes the oliveclad hill on which *Monte Porzio* (1529 ft.) is picturesquely situated;  $1\frac{1}{2}$  M. farther it reaches *Monte Compatri* (1745 ft.), with a château of the Borghese, the ancient *Labicum*. We do not enter the village, but descend by a somewhat rough road, passing a washing-trough, until we reach an image of the Madonna, where the road divides. Here we keep to the r., and at the (1 hr.) *Osteria S. Cesareo* (1050 ft.) we reach the road from Rome (*Via Labicana*, *Strada di Palestrina*). At S. Cesareo the latter divides; the road to the r. diverges to *Lugnano*, and the main road to the l. leads to Palestrina,  $4\frac{1}{2}$  M. distant.

The town lies very picturesquely on the hill side, but the streets are narrow, precipitous, and dirty. On arriving, the traveller should get a boy to show him the house of the widow *Arpina Bernardini*, where unpretending, but good accommodation may be obtained (about 5 fr. a day). The *Arena* inn in the Corso is reputed inferior and dearer.

FROM ROME TO PALESTRINA two routes lead from the Porta Maggiore, the ancient *Via Praenestina*, and the modern and more convenient *Via Labicana*. The former, starting from the Porta Maggiore, anciently the *Porta Praenestina*, runs to the l. between vineyards, past ( $1\frac{1}{2}$  M.) the ruins of *Tor de' Schiavi*, probably a villa of the Gordians (p. 302), to the mediæval *Tor tre Teste*,  $8\frac{1}{2}$  M. from Rome; then crosses the seven arches of the *Ponte di Nono*, an early Roman bridge of lapis gabinus, and reaches the *Osteria dell' Osa* on the brook Osa, which descends from the lake near

the ancient *Gabii*, which lay near the conspicuous tower of *Castiglione*. The lake of *Gabii* is now dried up. The most important of the ruins is the stone cella of the famous temple of Juno *Gabina*. The *Lake Regillus* (also dried up), celebrated for the battle of the Roman against the Latins, B. C. 496, must have lain in the broad plain between *Gabii* and the small town of *Colonna* (near the *Casale di Pantano*, it is thought), which stands on the slope to the r., in the direction of *Frascati*. A little nearer the mountains lies the village of *Compatri*.

The other route to Palestrina, the *Via Labicana* (p. 302), or road to *Labicum*, at first skirts the railway, then leads in a nearly direct line towards Palestrina as far as *S. Cesareo*, where it diverges to the r. and runs towards the S. through the valley of the *Sacco*. On issuing from the *Porta Maggiore* the road is parallel for a short distance with the *Aqua Claudia*; after 2 M. the *Torre Pignattara* (p. 302), the tomb of the Empress *Helena*, is reached, where, near the *Vigna del Grande*, catacombs have been recently discovered. The arches of the *Aqua Alexandrina*, or aqueduct of *Alex. Severus*, become visible  $4\frac{1}{2}$  M. from Rome, and  $4\frac{1}{2}$  M. farther is the *Osteria del Pinocchio*, beyond which lies the *Casale Pantano*, the supposed site of *Lake Regillus*. *Colonna*, stands on a height 3 M. farther. The road then gradually ascends to the above-mentioned *Osteria di S. Cesareo*.

**Palestrina**, the *Praeneste* of antiquity, one of the most ancient towns in Italy, was captured by *Camillus* B. C. 380, and was thenceforth subject to Rome. In the civil wars it was the principal arsenal of the younger *Marius*, and after a long siege was taken and destroyed by *Sulla*, who afterwards rebuilt it in a magnificent style as a Roman colony. Under the emperors it was a favourite resort of the Romans on account of its refreshing atmosphere, and is extolled by *Horace* (*Carm.* III, 4, 22) together with *Tibur* and *Baiæ*. A celebrated *Temple of Fortune* and an *Oracle* ('*sortes Prænestinæ*', *Cic. Div.* II, 41) attracted numerous visitors. In the middle ages Palestrina was long the source of sanguinary conflicts between the powerful *Colonnas* and the popes, the result of which was the total destruction of the town in 1436. The territory was purchased in 1630 by the *Barberini*, who are still proprietors of the soil.

The insignificant town of Palestrina stands almost entirely on the ruins of the temple of *Fortuna*, which rose on vast terraces and was surrounded by a semicircular colonnade. The *Palazzo Barberini* also stands on ancient substructions belonging to the same ruins. On entering the town we observe the lowest of these terraces, constructed of brick. The precise plan of the ancient building cannot now be ascertained. The arcades with four *Corinthian* half-columns in the piazza near the cathedral, now converted into a wine-cellar, appear to have belonged to the second terrace. The *Grottini*, as the interior of these foundations is called, may be examined in the *Barberini* garden (in the *Corso*), but more conveniently in autumn than in spring, when they are often filled with water. From the *Corso* we ascend to the *Palazzo Barberini*, which deserves a visit (fee  $\frac{1}{2}$ —1 fr.). It contains a large antique mosaic, representing landscapes of the Nile, with numerous animals and figures in Egyptian and Greek costumes. This relic was found near the cathedral, and was



probably manufactured under Domitian. The burial chapel of the palace contains the sketch of a Pietà by Michaelangelo. The garden of the palace contains statues and inscriptions. The ancient \*Walls of Palestrina, of which various fragments are visible, exhibit four different systems of building, from the Cyclopean mode of heaping huge blocks of stone together, to the brick-masonry of the empire. Two walls, of which that to the N. is the best preserved, connected the town with the citadel (*Arx*) on the summit of the hill, now *Castel S. Pietro*, consisting of a few poor houses. A somewhat fatiguing path ascends from the Palazzo Barberini in  $1\frac{1}{2}$  hr., for which, however, the noble prospect from the summit (2546 ft.) amply compensates. The vast Campagna, from which the dome of St. Peter's rises, is surveyed as far as the sea; to the r. rise Soracte and the Sabine Mts., then the Alban range; to the l. is the valley of the Sacco, bounded by the Volscian Mts. The picturesque, half-dilapidated *Fortezza* was erected by the Colonnas in 1332. The door is opened on application ( $\frac{1}{2}$  — 1 fr.); the approach is uncomfortable, but the view from the interior is particularly fine.

The extensive ruins of the *Villa of Hadrian*, where the beautiful Antinous Braschi, now in the Rotonda of the Vatican (p. 266) was found, are near the church of *S. Maria della Villa*,  $\frac{3}{4}$  M. from the town. In the forum of the ancient Præneste, in 1773, was found the calendar of Verrius Flaccus, now in the Palazzo Vidoni at Rome (p. 166). The excavations at Palestrina have always yielded a rich harvest; the so-called cistæ, or toilet-caskets, among them the celebrated Ficoronian (p. 122), have all been found here. The great composer *Giovanni Pierluigi da Palestrina*, who died at Rome in 1594 as director of the choir at St. Peter's, was born here in 1524. *Cicerchia de' Rossi* (in the Corso), formerly a singer in the papal choir, possesses a valuable collection of his celebrated compatriot's compositions, and is also well acquainted with the antiquities of Palestrina.

From Palestrina to Tivoli by *Zagarolo* and *Passerano*  $4\frac{1}{2}$  M. (comp. p. 320).

OLEVANO may be reached by carriage from Palestrina in  $2\frac{1}{2}$  hrs. (or by vetturino from Rome, three times a week or oftener, starting from No. 10 Via di S. Marco, where enquiry should be made). The route from Palestrina to (12 M.) Olevano will also amply reward the pedestrian. Behind him rise the Alban Mts., to the r. the Volscian, to the l., and opposite him, the Sabine. The circuit by Genazzano (see below) requires about 1 hr. more.

We quit Palestrina by the Porta del Sole, and follow the road to the l., which leads to (2 M.) *Cave*, a village with 2000 inhab., the property of the Colonna family. Above it,  $\frac{3}{4}$  hr. walk, lies

the small village of *Rocca di Cave*, a brook near which is crossed by a viaduct of seven arches, built in 1827.

FROM CAVE TO OLEVANO the road leads in a straight direction. A little beyond Cave the church of the *Madonna del Campo* is passed. About 1½ M. farther a road diverges to the l. to *Genazzano*, a pleasant little town of 3000 inhab., with the rich and far-famed pilgrimage-chapel of the *Madonna del buon Consiglio*, which attracts crowds of devotees in their picturesque costumes on festivals of the Virgin. The traveller may now return hence to the high road, or proceed through the valley direct to Olevano by an interesting, but rugged route.

The road to Olevano pursues a straight direction, until beyond the second bridge it divides: l. to Olevano, r. to *Paliano*. The former road at first gradually ascends, and then describes a long curve, causing Olevano to appear much nearer than it really is.

**Olevano**, a mediæval place, with about 3000 inhab. and the scanty remains of an ancient wall, the property of the Borghese, lies most picturesquely on the slope of a mountain, and is commanded by the ruins of an ancient castle. The interior of the town, with its narrow and dirty streets, presents no attractions. At the entrance to the town is a road to the r., leading to the \**Casa Baldi*, an inn much frequented by artists, situated on the top of the hill (unpretending, pension 5 fr.). The \*\*view from this spot is singularly beautiful. To the r. are visible the barren summits of the Sabine Mts., with *Civitella*, *S. Vito*, *Capranica*, and *Rocca di Cave*; then the narrow plain, bounded by the *Alban* and *Sabine Mts.* In the distance lies *Velletri*. Nearer is *Valmontone* with its château, situated on a mountain-top; then *Rocca Massima*, *Segni*, and *Paliano*. Towards the S. stretches the valley of the *Sacco*, until lost to view. The town with its ruined castle forms a charming foreground. The inn, which is well adapted for a prolonged stay, should if possible be reached an hour before sunset. The environs are replete with beautiful scenery.

FROM OLEVANO TO SUBIACO, three routes, all beautiful.

(1) The carriage-road, passing below *Civitella*, is the shortest (12 M.) and most convenient (3 hrs. drive). (2) The most beautiful route (5 hrs.) by *Civitella*, *Rocca S. Stefano*, and *Rocca S. Francesco*, must, like the following, be traversed on foot, or on the back of a donkey (which the landlord procures; 2—2½ fr., and as much more to the attendant). Continuing on the height from the *Casa Baldi*, we reach *Civitella* in 1¼ hr., a poor village situated on an isolated peak in a barren, mountainous district. Owing to its secure situation it was inhabited even in ancient times, but its former name is unknown. The fragments of a fortification which commanded the narrow approach on the W. side, constructed of large masses of rock, are still visible. From the farther end of the village a beautiful view of the valleys and mountains towards *Subiaco* is enjoyed. Archæologists should not omit to follow the wall to the l. from this gate (although a rough walk), in order to inspect the \*remains of the very ancient wall, constructed of rough-hewn blocks, by which this, the less precipitous side of the mountain, was guarded. The path then leads by *S. Stefano* and *Rocca S. Francesco* into the valley of the *Anio*, and to *Subiaco*, a beautiful route the whole way.

(3) A third route, 5—6 hrs., the longest, and in some respects the most fatiguing, but also highly interesting, leads by *Rojate* and *Affile*. As the

longer half as far as Affile leads by field and forest-paths, easily mistaken, a guide is desirable. Rojate is a small village, Affile a place of more importance, boasting of a few relics of ancient walls and inscriptions. From this point to Subiaco we follow the high road. By the bridge over the Anio the road to the r. leads to the monasteries, and that to the l. in  $\frac{1}{4}$  hr. to the town.

EXCURSIONS. Two of the most beautiful spots among the Sabine Mts., which abound in beautiful scenery, must now be mentioned.

**Monte Gennaro**, one of the highest peaks (4163 ft.) of the Sabina, is a familiar object to the eye of every one who has visited Rome. The ascent from Tivoli occupies 5–6 hrs., and a whole day must be devoted to the excursion. Guides at Tivoli demand 5–6 fr., those at S. Polo, which the traveller may reach unaided, 2–3 fr.

We quit Tivoli by the Porta S. Angelo, and follow the high road to Subiaco for 2 M., when a bridle-path diverges to the l., leading along the mountain-slopes in  $1\frac{1}{2}$  hr. to the lofty (2342 ft.) village of *S. Polo*. (Those who do not object to rough accommodation should pass the night here.) The real ascent now begins (guide necessary), the last part being very fatiguing. The traveller should not omit to bring refreshments for the excursion. The mountain is badly supplied with water, and the shepherds are compelled to drink rain-water collected in troughs and hollow trees. On the summit stands a rude pyramid of stone, which has been used for trigonometrical surveys. The view is very extensive, comprising the coast from Mte. Circeo as far as the lake of Baccano, the broad plain with innumerable villages, from the Volscian and Alban Mts. as far as Soracte and the Ciminian Forest; then the Apennines, as far as the snowy peaks of the central range.

The descent may be made by the bridle-path, named *La Scarpellata*, on the S. slope of the mountain. The villages of *Monticelli* and *S. Angelo* are left on the right.

M. Gennaro may also be ascended from *Rocca Giovine* in 5–6 hrs. (guide 3–4 fr.), and this excursion thus combined with the following, but the village affords very poor quarters for the night.

**Valley of Licenza.** Travellers versed in classic lore will naturally be attracted to this spot, where the Sabine farm of Horace is believed to have been situated, but its great natural beauty alone renders it an object of extreme interest. The excursion may either be made from Tivoli, or combined with the journey to Subiaco, and driving is practicable nearly the whole way.

From Tivoli to Vicovaro,  $6\frac{1}{2}$  M. (p. 321), and thence to *Rocca Giovine*, 3 M., the road is practicable for carriages; to Licenza 2 M. farther. The small village of *Rocca Giovine* is charmingly situated on a precipitous rock. Its name is supposed to be derived from *Arx Junonis*, and a temple actually existed here once, possibly the Fanum Vacunæ of Horace. *Licenza*, another mountain-village, derives its name from the *Digentia*, now *Licenza*, which skirts the base of the hill ('me quoties reficit gelidus Digentia rivus', Hor. Ep. I. 18, 104). Shortly before the village is reached (guide from *Rocca Giovine*  $\frac{1}{2}$  fr.), the scanty remains of a villa are pointed out, which is said to have belonged to Horace, but this is a mere hypothesis. The most recent investigations tend to prove that the poet's Sabine farm was situated near *Rocca Giovine*, by the chapel of the *Madonna delle Case*, on a lofty plain at the foot of *M. Corrignaleto*, which in this case would be the *Mons Lucretilis* of Horace, instead of M. Gennaro as formerly supposed. Near this chapel is a spring, called *Fontana degli Oratini* by the natives, perhaps the *Fons Bandusiae* of the poet (Carm. III, 13).

The shortest route between *Rocca Giovine* and Subiaco is a path by *Cantalupo* (p. 321), the ancient *Mandela* ('rigosus frigore pagus', Ep. I. 18, 105).

### The Volscian Mountains.

The mountain-range, attaining an elevation of 4600 ft., which is separated on the E. from the principal chain of the Apennines by the valley of the Sacco, on the N. from the Alban Mts. by a narrow depression, to the S. extends as far as the Bay of Gaeta, and on the W. is bounded by a dreary and in some places marshy plain adjoining the sea, was in ancient times the chief seat of the Volsci, but was at an early period subjugated by the Romans and Latinised. Its towns, picturesquely rising on the mountain-slopes, still bear many traces of the republican epoch of Italy, which add great interest to the natural attractions of the scenery. This mountainous district, however, is seldom visited, partly on account of the pooriness of the inns, but chiefly owing to its insecure state, the brigands expelled from the Neapolitan provinces having sought refuge here. An excursion to Cori may be accomplished in one day with the aid of the railway as far as Velletri; so also that to Segni. Long journeys should not be undertaken without previous enquiry as to the state of the country.

Rome should be quitted by the first train for *Velletri* (p. 315), from the station of which we ascend to the town in a few minutes. Thence to Cori 11 M., which is best reached by carriage (one-horse there and back about 10 fr.). The road, especially the first part, traversing a dreary plain, is uninteresting. To the l. lies the ( $4\frac{1}{2}$  M.) *Lago di Giulianello*, an extinct crater. A little farther is a wood, which is frequently infested by banditti, and where the road is generally guarded. From ( $6\frac{1}{2}$  M.) the poor village of *Giulianello* the road to the l. ascends to *Rocca Massima*, while that to the r. leads to *Cori*. The mountain slopes now become more attractive. About 3 M. from Giulianello, at a chapel of the *Madonna del Monte*, a road to the l. diverges to the upper part of the town. The road to the r., leading to the lower part, is preferable; it traverses olive plantations at the foot of the hill, and the town is concealed from view until actually reached.

**Cori** (*Filippuccio*; the trattoria is near the Porta Romana, the bedrooms farther up in the Piazza, rustic accommodation, but civil people). That no time may be lost, a guide to the chief points of interest should at once be engaged ( $\frac{1}{2}$ —1 fr.). Those who have arrived by the first train from Rome, and desire to return by the last from Velletri, have about 5 hrs. at their disposal. The ancient *Cora* was at an early period a member of the Latin League; it is mentioned B. C. 493 as one of the thirty confederate towns. During the empire it still prospered, but its name afterwards fell into oblivion. Present population 4000. Tobacco is extensively cultivated in the neighbourhood. (Good, but strong cigars may sometimes be purchased here.)

Besides the modern walls, which date chiefly from the 15th cent., considerable remains of *\*Ancient Walls* of various periods are preserved at Cori. Those of the earliest style consist of large blocks without mortar, the interstices being filled up with smaller stones; the best example of this is seen near the gate to Norma and S. Maria. The second and more perfect description is



constructed of hewn polygonal blocks, the outsides of which alone are left rough. Lastly there are walls of regularly hewn square stones, perhaps dating from the time of Sulla, such as those above S. Oliva, and those separating the upper town (Arx) from the lower. The town appears to have been surrounded by differently situated walls at different periods.

A deep ravine outside the *Porta Ninfesina* is spanned by the very ancient \**Ponte della Catena*, constructed of tuffstone in the style of the Cloaca Maxima at Rome. In order that the great solidity of the arch with its double layers of masonry, may be appreciated, it should be surveyed from below.

Our attention, however, is chiefly arrested by the colonnade of the so-called \**Temple of Hercules* (perhaps of Minerva), standing on the highest ground in the town. The cella of the temple is incorporated with the church of *S. Pietro*; but the eight columns of the Doric colonnade, with frieze of travertine bearing traces of stucco-decoration, are preserved. The inscription, recording the erection of the edifice by the *duumviri*, or chief magistrates of the place, dates from the time of Sulla. The \*view hence over the town towards the sea, and of the plain with the isolated M. Circeo, is remarkably fine.

*S. Oliva* is also erected on the foundations of an ancient temple, and possesses antique columns. In the street of *S. Salvatore* once stood a *Temple of Castor and Pollux*, as the inscription, still preserved, records, but it is now incorporated with other buildings. The frieze and two columns of the Corinthian order, of admirable workmanship, are still to be seen. Other ancient relics, inscriptions, columns, reliefs, fragments of marble, etc. are distributed throughout the town, and large masses of *opus reticulatum* of the imperial epoch are also observed.

FROM CORI TO SEGNI a rugged bridle-path, [endangered however of late years by banditi, crosses the hills in 5–6 hrs. — Instead of returning to Velletri the traveller may prefer to proceed across the plain by *Giulianello* and *Montefortino* (12 M.) to stat. *Valmontone*, but this route is hardly safer. Segni is on the whole most conveniently reached from the railway. — The excursion to Cori may be prolonged to NORMA, which is reached in 2 hrs. A shorter, but rough path (guide desirable, 1 fr.) leads from the *Porta Ninfesina* by the mountains, another by the plain. The former may be selected in going, the latter in returning. A walk of  $1\frac{3}{4}$  hr. brings us to the ruins of *Norba*, which became a Latin colony B. C. 492, and was captured and destroyed by the troops of Sulla during the civil wars. The wall in the polygonal style, well preserved, was  $1\frac{1}{2}$  M. in circumference, and several gateways are still traceable. The interior contains various unexplained relics. In  $\frac{1}{4}$  hr. the small mountain-village of *Norma* is reached hence. In the plain below it lie the ivy-clad remains of the mediæval town of *Ninfa*, surrounded by a marsh which has been the cause of its abandonment. A palace, monastery, church with faded frescoes, and streets are still distinguishable. Cori may now be regained by the Cori and Sermoneta road.

**Segni** (*Locanda di Gaetanini*) may like Cori be visited in one day from Rome. (Four trains daily in  $1\frac{1}{2}$ — $2\frac{1}{2}$  hrs.) Beyond

Velletri are the stations of *Valmontone*, where the line reaches the valley of the Sacco, and *Montefortino*. From stat. Segni to the town is an ascent of  $1\frac{1}{2}$  hr. This is the venerable *Signia*, which is said to have been colonised by the Romans under Tarquinius Priscus, situated on a mountain-slope (the summit of which is about 2300 ft. in height) in a secure position, commanding fine views of the valley with the tombs of the Hernici. The present town, with 3500 inhab., occupies the lower half of the ancient site.

Ascending through the streets, we reach the church of *S. Pietro*, rising on the foundations of an ancient temple, the walls of which are of rectangular blocks of tufa, below which are two layers of polygonal masses of limestone. A fountain adjoining the church is also of the Roman epoch. The *\*Town-Walls*, in the massive polygonal style,  $1\frac{1}{4}$  M. in circumference, are to a great extent well preserved. From *S. Pietro* we proceed to the remarkable *Porta Saracinesca*, which was apparently built before the discovery of the arch principle, as a substitute for which the lateral walls are gradually made to approach until they meet at an angle. From this point the circuit of the wall may be made in  $\frac{1}{2}$  hr. The *Porta in Lucino*, similar to the above, is partially buried. Lower down are remains of a second town wall, inscriptions, etc.

From stat. Segni, Anagni is about  $4\frac{1}{2}$  M. distant. Regarding this and other towns of the Hernici, see '*Baedeker's Southern Italy*'.

### Etruscan Towns.

That part of the Roman Campagna which extends N. from the Tiber to the Ciminian Forest and the mountains of Tolfa was the Southern Etruria of antiquity. Originally occupied by a tribe akin to the Latins, then conquered by the Etruscans, it was finally, after the protracted contests with which the first centuries of the annals of Rome abound, reconquered and Latinised. The fall of the mighty Veii, B. C. 396, mainly contributed to effect this memorable change. Excursions are frequently made to Cervetri and Veii for the sake of visiting the remains of the Etruscan tombs; but, apart from its archaeological interest, this district deserves to be better known on account of its imposing natural beauties. Malaria is unfortunately very prevalent here.

### VEII.

*Veii*, near *Isola Farnese*, may be visited from Rome, from which it is  $11\frac{1}{2}$  M. distant, in one day. Carriage for the whole excursion about 20 fr. For pedestrians the route is too long to be pleasant, and they should drive at least as far as the Tomba di Nerone (5 M., fiacre 4 fr.), or La Storta ( $8\frac{1}{2}$  M.). Those who are disposed may return from Veii by a somewhat longer route, skirting the *Fosso di Valchetta*, the valley of which descends to the Via Flaminia between the 6th and 7th milestones (comp. p. 64). Provisions for the journey should be carried from Rome, as the tavern at Isola is extremely poor.

The route is from Rome to the Ponte Molle. At the Osteria, where the Via Flaminia (p. 305) diverges to the r., we fol-

low the *Via Cassia*, gradually ascending to the left. The district soon becomes desolate. At the *Tomba di Nerone* (p. 36), 5 M. from Rome, an ancient route, somewhat shorter than the modern, diverges to Veii. As, however, it requires a practised eye to trace it across the Campagna, the high road is preferable. We next reach the post-station of *La Storta* (inn, see p. 36), 8½ M. from Rome. One mile beyond it the road diverges to the r. to Isola Farnese; ½ M. farther, where the road divides, we select that to the r.; the road to the l. leads to *Formello*.

*Isola Farnese*, a poor village, belonging to the Rospigliosi, numbering scarcely 100 inhab., and harassed by fever in summer, was a place of some consequence in the middle ages, having been founded on account of the security of its site. A guide is engaged here (1—1½ fr., bargaining necessary) to conduct us to the site of **Veii**. Imposing ruins must not be looked for, but the landscape is interesting and picturesque. For the keys of the *Grotta Campana* (p. 332), although the property of government, the farmer of the soil makes the exorbitant demand of 5 fr. A minute inspection of the ancient city is interesting to the archæologist only. The following are the principal points, a visit to which occupies 2—3 hrs. We first descend the brook to the mill (*molino*), where there is a picturesque waterfall, not far from which the brook is crossed by the ancient *Ponte dell' Isola*. Farther on is the *Ponte Sodo*, hewn in the rock, under which the brook is conducted. Then the *Porta Spezieria* with remains of a columbarium, the recesses of which gave rise to the name. In the vicinity is the *Grotta Campana*. We next follow the banks of the *Cremera* to the *Piazza d'Armi*, the ancient citadel, commanding a fine view, and then return to Isola. Pedestrians, by descending the valley of the stream from the *Piazza d'Armi*, may reach the *Via Flaminia* in 2 hrs.

Veii was one of the most powerful of the Etruscan cities. After contests protracted for centuries, which at first centred round *Fidenæ* (*Castel Giubileo*, p. 304), the frontier stronghold of the Etruscans on the S. bank of the Tiber, and after manifold vicissitudes and a long siege, the city was at length captured by Camillus, B. C. 396. Its circumference, which may still be traced, is 5½ M. After its capture it fell to decay, and was afterwards re-peopled by Cæsar with Romans; but this colony scarcely occupied onethird of the former area. Excavations here have led to the discovery of inscriptions, statues, and the columns which adorn the post-office in the *Piazza Colonna*.

Veii stands on a table-land, around which, on the N. and E. sides, flows the ancient *Cremera*, now the *Fosso di Formello*, and on the W. side, towards Isola, the *Fosso dell' Isola*. The ancient citadel, now the *Piazza d'Armi*, occupies a separate

plateau at the confluence of the two brooks, connected with the site of the town by a narrow isthmus only. The camp of the Fabii, whose whole family was destroyed by the Veientes, was situated on the heights on the r. bank of the *Valca*, as the *Cremera* is named in the lower part of its course, about  $1\frac{1}{2}$  M. distant from the citadel. The \**Grotta Campana*, named after its discoverer, is the only tomb of Veii still preserved, and is left in the condition in which it was found in 1842. It is hewn in the tufa-rock, and guarded by two lions at the entrance. The interior consists of two chambers; the walls are covered with grotesque paintings of great antiquity. Two skeletons were found here, but they soon fell to pieces. Remains of the armour of a warrior, vessels of clay, etc. are also seen.

#### GALERA.

*Galera*, 15 M. from Rome, may be [visited on the way to Bracciano (p. 333), or by carriage (about 25 fr.), in a single day from Rome. A supply of provisions necessary. Vetturini also occasionally run (see below).

About  $\frac{1}{2}$  M. beyond *La Storta* (p. 36) the *Via Clodia* diverges to the l. from the *Via Cassia*, which leads to *Baccano* (p. 36). We follow the *Via Clodia*, the old pavement of which is seen at intervals. The district is dreary. On the road-side is the entrance to the subterranean *Acqua Paola*, which descends from the lake of Bracciano, and turns the mills on the Janiculus. On the l.,  $4\frac{1}{2}$  M. from *La Storta*, appears the church of *S. Maria di Cesareo*; 1 M. farther is the *Osteria Nuova*, where the carriage may be left. The land here is well watered, and occupied by several extensive farms. A path to the l. in the direction of these, then turning to the r., leads in  $\frac{1}{2}$  hr. to the ruins of **Galera**. The town, which arose in the middle ages near the *Carciæ* of antiquity, was at first governed by powerful nobles, then belonged to the Orsini 1226—1670, and is now the property of the Collegium Hungaricum of the Jesuits. At the beginning of the present century the inhabitants were compelled by malaria to abandon the place. Even the solitary shepherd who now lives here quits it with his flock in summer. It stands on an abrupt tufa-rock, around which flows the *Arrone*, the outlet of the lake of Bracciano. The walls are of the 14th and 15th centuries. Two churches with their towers, the palace of the Orsini, and many houses are recognisable, all densely overgrown with ivy and creepers. The surrounding wooded ravine enhances the romantic appearance of the spot.

#### BRACCIANO.

24 M. from Rome. A *Vetturino* conveys passengers to Bracciano every alternate day, but not always regularly, from the *Locanda del Sole* in the *Piazza del Pantheon*, in 5—6 hrs., fare 4 fr., returning on the following day. In May and June, the bathing-season at *Vicarelo* (see below), the traffic is brisker.



Beyond the Osteria Nuova (see p. 332) the *Arrone* is soon reached. A road to the r. then diverges to *Anguillara*, situated on the lake. The country continues dreary. About 3 M. before Bracciano is reached, the lake becomes visible, with *Trevignano* and *Rocca Romana*, the highest point (2018 ft.) of the surrounding range of hills. The lake, the *Lacus Sabatinus* of antiquity, is 20 M. in circumference, and lies nearly 500 ft. above the sea-level. Its form and the heights encircling it indicate that it was once a crater. It is famed for its eels and abundance of fish, and the slopes are well cultivated, the upper parts being wooded, but malaria is prevalent.

Near Bracciano the road divides: the upper branch, to the l., leads to the Capuchin monastery; the other to the r., to the town.

**Bracciano** (\**Locanda Piva*, unpretending), a modern town with 2000 inhab., possesses a picturesque castle of the 15th cent., and several iron-works in the vicinity. The \**Castle*, erected by the Orsini, now the property of Prince Odescalchi, is very interesting, and its towers and fortifications convey a good idea of the character of a mediæval stronghold. It is said on this account to have riveted the attention of Sir Walter Scott far more powerfully than the more imposing ruins of antiquity. The interior, still inhabited, contains nothing worthy of note. The \*view from the tower, extending over the beautiful lake to Trevignano and Anguillara, with Soracte and the Sabine Mts. in the background, is remarkably fine.

A pleasant excursion may be made from Bracciano to *Trevignano*, 6½ M. distant. The road skirts the lake. After 1½ M. a path ascends to the l. to the old church of the martyrs SS. Marco, Marciano, and Liberato, erected, as the inscription informs us, on the site of an ancient villa named *Pausilypon*, and affording a fine view. In the vicinity stood *Forum Clodii*, from which inscriptions and other relics are preserved. Pedestrians may regain the road to Vicarello by another forest-path. — *Vicarello* is 4 M. from Bracciano. The baths, ¾ M. from the road, with a hot sulphureous spring, now in possession of the Jesuits, are the *Aquæ Apollinares* of antiquity. A proof of the estimation in which they were held was afforded in 1852 by the discovery of great numbers of coins and votive offerings, most of which are now in the Museo Kircheriano (p. 121). Owing to the malaria, the bathing season is not prolonged beyond the early part of summer. — By the road are seen many remains of opus reticulatum, belonging to villas of the imperial epoch. *Trevignano*, occupying the site of the Etruscan town of *Sabate*, which fell early into oblivion, formerly the property of the Orsini, now that of the Conti, is a poor village. Roman remains very scanty. In the principal church two pictures of the school of Perugino. The ruined castle above the village commands a fine view; its destruction was due to Cæsar Borgia.

A bridle-path leads hence in 1½ hr. to Sutri (p. 35), another in about 3 hrs. to *Anguillara*, the ancestral seat of the once powerful counts of that name. If the wind be favourable it is preferable to cross the lake from Trevignano by boat. From Anguillara to Bracciano an uninteresting route of 6½ M.; the tour of the lake may thus be made in one day. (One-horse carriage from Bracciano to Trevignano 3½ fr.)

From Bracciano a road traverses a dreary district to (9 M.) Cervetri, so that the above excursion may easily be combined with the next.

## CÆRE.

*Cervetri*, the ancient *Caere*, may be visited from Rome in a single day. The first train should be taken as far as Palo (p. 14; three trains daily; fares 5 fr. 40, 3 fr. 80, 2 fr. 70 c.); thence in 1¼ hr. to Cervetri, where a stay of 5 hrs. may be made, leaving time to regain Rome by the last train.

*Caere*, more anciently named *Agylla* (Phœnician, 'circular city'), a place of very remote origin, afterwards became subject to the Etruscans, and carried on an extensive commerce from its harbours *Pyrgos* (S. Severa) and *Alsion* (Palo). At the same time it was closely allied with Rome. In B. C. 351 it was received into the confederation of Roman states. It was a prosperous place in the reign of Trajan, and continued to flourish down to the 13th century, but in 1250 it was abandoned by its inhabitants, who founded *Cere Nuovo*, 3 M. distant, the present *Ceri* (with not more than 50 inhab.). A number of them, it is uncertain when, afterwards returned to *Cære Vetere*, whence the name *Cervetri*. This village, the property of the Ruspoli, with about 200 inhab., stands on the site of the ancient city, which was 5 M. in circumference. The interest of this locality was greatly increased by the discovery of numerous tombs in 1829, and the excavations are still prosecuted. (Accommodation at the house of the veturino *Pacifico Rosati*; keys of the tombs at *Passeggeri's*.)

Some of the *Tombs* are clustered together and hewn in the rock, while others stand alone in conical mounds or tumuli. They are not nearly so well preserved as those of Corneto, and hardly a trace of painting remains. The more important may be visited in 3—4 hrs. Most of them lie on the hill opposite the village, and separated from it by a gorge. In order to form an accurate idea of their arrangements, the traveller should not confine his attention to the most interesting only.

1. *Grotta delle Sedie e Scudi*, so called from two seats and several shields hewn in the rocks, contains an ante-room and five chambers. 2 *Grotta del Triclinio*, with almost obliterated paintings representing a banquet. 3. *Grotta della bella Architettura*, with two chambers, supported by pillars. 4. *Grotta delle Urne*, with three marble sarcophagi. \*5. *Grotta delle Iscrizioni*, or *de' Tarquini*, with two chambers, supported by pillars, contains numerous inscriptions with the name of *Tarchnas* (Lat. *Tarquinius*), thus apparently corroborating the tradition that the Roman kings were of Etruscan origin. \*6. *Grotta dei Bassorilievi*, excavated in 1850, contains two pillars hewn in the tufa-rock, decorated with various bas-reliefs of scenes from every-day life, and bearing traces of painting. — On the road to Palo lies: \*7. *Grotta Regolini Galassi*, opened in 1836, a tomb of great antiquity. The roof is vaulted by means of the gradual approach of the lateral walls to each other, instead of on the arch-principle. The yield of this tomb, now in the Gregorian Museum, was very considerable,

consisting of a bed, a four-wheeled chariot, shields, tripods, vessels of bronze, an iron altar, figures of clay, silver goblets, and golden trinkets once worn by the deceased. — One mile from this is situated a tomb, opened in 1850, and still containing the vases, vessels, and other objects then discovered. Besides these, there are many other tombs (e. g. *Grotta Torlonia*, the first chamber of which contains 54 recesses for the dead).

### The Sea-coast of Latium.

Communication with the sea was of far greater importance to ancient than to modern Rome, and its former facility contributed much to the proud rank held by the mistress of the world. Vast harbours and other structures were accordingly founded at the estuary of the Tiber, and their ruins are still visible. The coast stretching towards the S. was a favourite resort of the wealthy Romans, as the numerous villas testify; but it is now entirely desolate, and is skirted by a broad belt of forest (*macchia*), where the malaria in summer is peculiarly pestilential.

The charming excursions which the coast affords are best made by carriage, and in spring, and should be so arranged that Rome may be regained in the evening.

### OSTIA.

14 M. from Rome. Two-horse carriage there and back about 25 fr., fee 2 fr. The drive to Castel Fusano must be expressly stipulated for. A small steamboat of uninviting appearance generally starts in the morning for Fiumicino (p. 338), which it reaches in 2 hrs., returning in the evening in 3 hrs; but the service is irregular, and enquiry should be made at the Ripa Grande (comp. p. 88). A supply of provisions should be taken, as the Osteria at Ostia is poor. The beautiful cella of the temple is a good place for a picnic. Quarters for the night may be obtained, by applying to the Principe Chigi for permission, in his château of Castel Fusano, but not while it is occupied by the family (end of May, and June).

The road quits the city by the Porta S. Paolo, passes the monastery of that name, and runs near the river. A little beyond the monastery a road leads to the l. to the three churches of *Tre Fontane* (p. 298) and to Ardea. We reach the *Rio di Decima* 8½ M. from Rome, and 11½ M. farther the *Ponte della Refolta*, an ancient viaduct of peperine. The road next traverses the hills of Decima, and then a growth of underwood (*Macchia di Ostia*), beyond which a fine view of Ostia, 2 M. distant, is obtained. A short distance from the village we cross by an embankment the *Stagno di Ostia*, which has yielded salt since the period of the kings.

**Ostia**, a poor village with scarcely 100 inhab., was founded by Gregory IV. in 830, several centuries after the destruction of the ancient town. Under Leo IV. (847—56) the Saracens sustained a signal defeat here, which Raphael has represented in the Stanze. Julius II. (1503—13), when Cardinal della Rovere, caused the fort to be erected by *Sangallo*. The town lost the importance which it had hitherto enjoyed when Paul V. reopened the r. arm of the Tiber at Porto in 1612.

The pleasing church of *S. Aurea*, designed by Baccio Pintelli, was erected under Julius II. The adjacent *Episcopal Palace* contains many inscriptions and relics found during the excavations. These works, begun in the last century, have been successfully carried on by M. Visconti since 1855, and are now under the supervision of Comm. Pietro Rosa. Two or three hours suffice for a visit to the principal objects.

The Ostia of antiquity, founded by Ancus Martius, fourth king of Rome, extended along the left arm of the Tiber,  $\frac{1}{2}$  M. from the present village, as far as *Torre di Boacciano*. It was a large commercial town, and maintained its position even after the foundation of Portus. Among the numerous nationalities of which the population consisted, various foreign religions were professed; and Christianity also was introduced here at an early period. The bishopric of Ostia, according to some accounts, was founded by the apostles themselves, and is still regarded with great veneration by the Romish clergy. Monica, the mother of St. Augustine, died here.

At the entrance to the town (r.) is a very poor osteria. The custodian, who is to be found here, is recognised by his metal-badge (fee for the excursion 2—3 fr.). The *Tombs* which extend in a line beyond the Porta Romana of the ancient town, are reached in 5 min. from the gate. Most of the reliefs found here are now in the Lateran (p. 235). In 3 min. the gate of the old town is reached; on an eminence to the r., farther on, are seen the ruins of the theatre (not yet excavated), the stage of which faced the river. Then, after passing several streets and half-excavated edifices, we arrive at a *\*Temple*, with a well-preserved cella, the threshold of which consists of a single block of African marble, 16 ft. in length. The vaulted substructions contain the receptacles for the sacred vessels (*favissae*). The road in a straight direction from the cella leads in 5 min. to the shrine of the *Magna Mater*, excavated in 1869, an irregular quadrangular structure with a colonnade on each side, where the statue of Atthis in the 16th room of the Lateran (p. 236) was found. About 7 min. walk hence, towards the river, is a house with a new façade containing the antiquities, near which several private dwelling-houses have recently been brought to light. The fragments of reliefs and inscriptions are interesting to the antiquarian only. The path diverging to the l. from that which follows the bank of the Tiber leads in 10 min. more to the *\*Baths*, discovered in 1867. They are of moderate size, and as yet insufficiently excavated, but the positions of the furnace, a swimming-basin, hot-bath (*calidarium*), etc., are traceable.

Proceeding towards the road on the bank of Tiber, we arrive in 5 min. at a *Store Chamber*, with thirty earthen jars imbedded in the floor, for keeping wine, oil, and grain. Then, 2 min. farther, are much more extensive *Baths* with a palæstra, etc.,



probably erected by Antoninus Pius; a large mosaic pavement in the principal hall, represents the intricacies of the labyrinth. Adjacent is a small *Mithraeum*, with an inscription on the mosaic-pavement. On the road-side, immediately beyond the baths, are remains of arches of tuffstone and travertine of the republican era, supposed to have belonged to a harbour. We now follow the street skirting the E. side of the town and reach ( $\frac{3}{4}$  M.) *Laurentum*, where a number of graves and columbaria were discovered in 1867; the pictures found in them are now in the 16th room of the Lateran (p. 236).

A carriage-road leads from Ostia to (2 M.) \**Castel Fusano* (to which the driver should be expressly desired to convey the traveller), situated in the midst of a beautiful forest of pines. It was erected by the Marchese Sacchetti in the 16th cent., and fortified against pirates, and is now the property of the Chigi family. A modern road, with an ancient pavement of basalt, leads hence to the sea,  $1\frac{1}{2}$  M. distant, the view of which however is shut out by a lofty sandbank: a very pleasant walk. Similar sand-hills, extending to the S. beyond the Pontine Marshes, bound the whole of the coast.

From Ostia we may cross the river near Torre di Boacciano to the *Isola Sacra* (p. 338), across which we then walk to the r. arm of the Tiber ( $1\frac{1}{2}$  M.). Beyond the latter lies *Fiumicino* (p. 338), whence we proceed to Porto.

From Castel Fusano to *Tor Paterno*, a farm near the ancient Laurentum,  $6\frac{1}{2}$  M. Thence with guide to ( $4\frac{1}{2}$  M.) *Pratica*, an insignificant village on the site of the ancient *Lavinium*. From Pratica to Albano  $7\frac{1}{4}$  M., to Rome 14 M. — *Ardea*, with remains of the ancient town, is  $6\frac{1}{2}$  M. from Pratica.

### PORTO.

An excursion to Porto is far less attractive than to Ostia, and is chiefly interesting to the archæologist. Carriage to Fiumicino 20—25 fr. The journey may also be performed by steamer (p. 335), or by the Civit  Vecchia railway. From *Ponte Galera* (p. 5), the second station, to Porto  $5\frac{1}{2}$  M., to Fiumicino  $7\frac{1}{4}$  M.

Owing to the extensive alluvial deposits of the Tiber, the delta of which advances on an average  $12\frac{1}{2}$  ft. annually, the harbour at Ostia was gradually filled with sand, and the lower quarters of the capital itself were frequently exposed to danger from inundations owing to the diminished fall of the channel. The Emp. Claudius accordingly constructed a new harbour on the coast, enclosed it by moles, and conducted into it a canal from the Tiber; but the remedy did not long remain effectual. In 103 Trajan constructed a new harbour and town, which were called after him *Portus Trajani*, and soon absorbed the whole traffic with Rome. At the same time he dug a new canal (*Fossa Trajani*), which at present forms the principal arm of the Tiber. This harbour is now 2 M. distant from the sea.

**Porto** now consists of a *Cathedral*, dedicated to S. Rufina, an episcopal *Palace*, with inscriptions and antiquities, and a *Villa of*

*Prince Torlonia*, who has caused excavations to be made here. We first reach the walls of the town, then, beyond the farm-buildings, the harbour of Trajan, a large octagonal basin, surrounded by magazines, now a shallow lake only. In the meadows to the N. of this, the extent of the harbour of Claudius is still traceable. Towards the river are situated the episcopal palace, and the church of St. Rufina, of the 10th cent., now modernised.

*Fiumicino* (Locanda), a modern place which derives some importance from the river-navigation, is 2 M. from Ostia. The castle, erected in 1773 close to the sea, is now nearly  $\frac{1}{2}$  M. distant from it. The tower commands a fine view.

The *Isola Sacra*, situated between the two arms of the river, was so named at a very early period, either from having been the site of a heathen temple, or from having been presented by Constantine to the Church. Numerous herds of cattle are pastured here, against which travellers must be on their guard, especially in spring. A guide is therefore desirable.

### PORTO D'ANZIO.

Porto d'Anzio,  $33\frac{1}{2}$  M. from Rome, is much frequented during the bathing-season in May and June, when through-tickets are issued for the journey at No. 171 Piazza di S. Ignazio (where enquiry should be made, as changes frequently occur). The journey occupies 5 hrs., and the whole excursion takes two days.

*Railway to Albano*, see p. 312. — Thence to Porto d'Anzio,  $16\frac{1}{2}$  M., *diligence* twice daily in summer, starting from the railway-station; during the rest of the year every alternate day only. A *Vetturino* also generally runs to Porto d'Anzio from No. 86 Via Bocca di Leone, on Wednesdays and Saturdays at 5. 30 a. m. (fare 6 fr.).

**Porto d'Anzio** (*Locanda di Ambrogio Pollastrini*; private apartments procurable, and also at the Palazzo Doria in the neighbouring village of Nettuno) is a very pleasant place in the early summer, but fever begins in July, often with great suddenness.

*Antium*, the capital of the Volsci, and a prosperous seaport at an early period, the place where Coriolanus sought refuge when banished from Rome in B. C. 490, was compelled in 468 to succumb to the Romans. In 338, when all the Latins were conquered, Antium received a Roman colony, and was thus permanently united with Rome. Extensive villas were afterwards erected here. Cicero possessed an estate at Antium, the tranquillity and charms of which he highly extols (Att. IV, 8). Horace (Carm. I, 35) mentions the temple of Fortune at the 'lovely Antium', where oracular responses were given, and which was consulted as late as the time of Theodosius the Great (about 390). Claudius and Nero were born at Antium, where the latter erected magnificent edifices. Domitian, Hadrian, Antoninus Pius, and Lucius Verus resided at Antium in summer. The Goths and Saracens afterwards took up their quarters here. In the 14th cent. the place was entirely deserted, but in the 16th the popes began to restore the harbour.

Since 1831 Porto d'Anzio and Nettuno have been the property

of Prince Borghese, whose handsome villa here is said to occupy the site of the ancient Arx. Extensive substructures, broken columns, etc. have been discovered. Under Julius II. the Apollo Belvedere (and probably the Diana of Versailles also) was extricated from the ruins near the so-called *Arco Muto*, and at a later period the Borghese Gladiator also (now in Paris). The town possesses beautiful villas of the *Corsini* (now *Mencacci*) and *Doria* families, and a *Bagno* for convicts. Pius IX. used to spend part of the summer at Porto d'Anzio.

We now follow a picturesque road, passing villas and country-houses, or walk along the beach, though somewhat rough, to the small town of ( $1\frac{1}{2}$  M.) —

**Nettuno**, which is said to have been originally a settlement of the Saracens, situated on a fortified height with a single entrance only. The streets are narrow and precipitous. The inhabitants, chiefly fishermen, are generally engaged in their pursuits on the coast. The costume of the women is picturesque. A road skirting the coast leads from Nettuno to ( $6\frac{1}{2}$  M.) *Astura*, where there are numerous remains of Roman villas, and where Cicero also once possessed a villa. A tower, connected with the mainland by a bridge, formerly belonged to a castle in which the ill-fated prince *Conradin of Swabia* sought refuge with *Jacopo Frangipani* after the loss of the Battle of Tagliacozzo. The latter, however, delivered him up to Charles of Anjou, who caused him to be beheaded at Naples.

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 —, Lago di 38.  
 Vicovaro 321.  
 Villa Aldobrandini 307.  
 — Altieri 312.  
 — Ambrogiana 1.  
 — Braschi 320.  
 — of Brutus 320.  
 — of Cassius 320.  
 — of Cicero 308.  
 — Conti 308.  
 — d'Este 320.  
 — Falconieri 308.  
 — ad Gallinas 66.  
 — Graziani 61.  
 — of Hadrian 317. 325.  
 — of Horace 319.  
 — Inghirami 17.  
 — Lante 37.  
 — of Livia 66. 305.  
 — of Maecenas 319.  
 — Mondragone 308.  
 — Montalto 308.  
 — Muti 307.  
 — Piccolomini 307.  
 — Ruffinella 308.  
 — Spada 304.  
 — Taverna 308.  
 — Vittoria 69.  
 S. Vincenzo 8.  
 Vita, Capo della 18.  
 Viterbo 35.  
 —, Monte di 38.  
 S. Vito 63.  
 Volaterrae 14.  
 Volscian Mountains, the 328.  
 Volsinii 34.  
 Volterra 14.  
 Vulci 11.  
  
 Zagarolo 320. 325.



## List of Streets in the Plan of Rome.

The plan is divided into three sections, the upper numbered I, the central II, the lower III. The three columns of figures in the subjoined list correspond to these sections; the numbers indicate the square of the section in which the place in question is to be found (thus: Accademia di S. Luca is in the 14th square of the 1st section). Where space has been too limited to admit of the names being inserted in the plan, they have been replaced by numbers, which in the following list are annexed to each name so omitted (thus: Banco di S. Spirito 15 is No. 15 in the 10th square of the 2nd section). The key to these numbers in their order is also inserted in the plan itself, an arrangement which will often be found useful.

Abbreviations: V. = Via, Vic. = Vicolo, Vg. = Vigna, Pal. = Palazzo.

I II III			I II III		
Accademia Ecclesiastica 11 . . .	16		S. Andrea e Bernardino. 1 . . .	23	
— di Francia . . . . .	20		Anfiteatro Castrense . . . . .	36	
— di S. Luca . . . . .	14		— Corea . . . . .	14	
— di Napoli . . . . .	11		— Flavio (o Coliseo) . . . . .	24	
Accoramboni, Pal. 2 . . . . .	7		SS. Angeli Custodi. 8 . . . . .	19	
Acqua Felice, Acquedotto dell' . . . . .	28		Angelo Custode, V. dell' . . . . .	19	
— Giulia, Castello dell' . . . . .	28		Angelica, Porta . . . . .	8	
— Paola . . . . .	12		S. Angelo, Castello . . . . .	10	
Acquedotto Antoniniano . . . . .	22		—, Ponte . . . . .	10	
— Neroniano dell' Acqua Claudia . . . . .	33		—, Vic. . . . .	7	
S. Adriano . . . . .	20		— in Pescaria . . . . .	17	
S. Agata. 3 . . . . .	15		S. Aniano. 4 . . . . .	18	
— in Suburra . . . . .	22		Anicia, V. . . . .	15	
S. Agnese . . . . .	13		Anima, V. dell' . . . . .	13	
SS. Agonizzanti. 19 . . . . .	13		S. Anna . . . . .	10	
S. Agostino . . . . .	13		— 23. . . . .	17	
—, V. . . . .	13		—, Monasterio . . . . .	15	
Albani, Pal. . . . .	22		— de' Calzettari . . . . .	18	
Alberini, Villa . . . . .	26		— de' Palafrenieri. 1 . . . . .	7	
Alberoni, Pal. 10 . . . . .	19		SS. Anna e Gioacchino . . . . .	22	
—, Vic. . . . .	30		S. Annunziata. 9 . . . . .	20	
Aldobrandini, Villa . . . . .	19		Antonelli, Pal. . . . .	19	
Alessandrina, V. . . . .	20		Antonino, Tempio di . . . . .	20	
S. Alessio . . . . .	18		S. Antonio Abbate . . . . .	25	
Alibert, V. . . . .	18		— delle Fornaci, V. . . . .	1	
—, Vic. . . . .	7		— di Padova. 10 . . . . .	13	
Altemps, Pal. 6. . . . .	13		S. Apollinare . . . . .	13	
Altieri, Pal. . . . .	16		—, Piazza . . . . .	13	
— — 29 . . . . .	17		S. Apollonia . . . . .	15	
—, Villa . . . . .	24		SS. Apostoli . . . . .	19	
Altoviti, Pal. . . . .	10		—, Piazza . . . . .	19	
—, Villa . . . . .	14		SS. Apostoli, Vic. . . . .	16	
S. Ambrogio della Minima . . . . .	17		Appia, Via . . . . .	28	
S. Anastasia . . . . .	21		— —, nuova . . . . .	36	
S. Andrea . . . . .	30		Aquiro, V. in . . . . .	16	
— . . . . .	24		Araceli, S. Maria in . . . . .	20	
S. Andrea, con Collegio Scozzese. 1 . . . . .	22		—, V. di . . . . .	17	
—, Oratorio. 2 . . . . .	18		Arancio, V. dell' . . . . .	17	
—, delle Fratte . . . . .	19		Arcaccio, Vic. dell' . . . . .	15	
—, di Monte Cavallo . . . . .	22		Arco di Ciambella. 8 . . . . .	16	
— della Valle . . . . .	13		— di Costantino . . . . .	24	
— in Vinci. 10 . . . . .	17		— di Dolabella . . . . .	27	
			— di Druso . . . . .	28	
			— di Gallieno . . . . .	28	
			— di Giano . . . . .	21	

I II III

I II III

Arco di M. Aurelio (sito). 7.	16	Bonaparte, Pal. 5	16
— degli Orefici. 1	21	—, Villa	26
— di Settimio Severo	20	S. Bonaventura	24
— di Tito	23	Boncompagni, Pal. 5	17
Ardeatina, Porta	28	— Simonetti, Pal. 15	16
Armata, V. dell'	10	Bonella, V.	20
Ascanio, V. di	13	S. Bonosa. 4	15
Asinaria, Porta	33	Borghese, Pal.	16
Astalli, Villa	33	—, Piazza	16
d'Aste, Villa	26	—, Villa	21
S. Atanasio de' Greci. 6.	17	Borgo S. Agata	22
Aventino, Monte	19	— Angelico	8
Avignonensi, V. degli	19	— S. Angelo	7
Avila, Piazza d'	10	— nuovo	7
Babuino, V. del	17	— Pio	7
Baccina, V.	23	— S. Spirito	7
S. Balbina	23	— vecchio	7
Bambin Gesù	25	— Vittorio	7
Banchi Nuovi, V. de'	10	Borgognona, V.	17
— Vecchj, V. de'	10	Borromeo, Pal. 12	16
Banco di S. Spirito. 15	10	Boschetto, V. del	22
—, V. del	10	Bosco Parrasio dell' Acca-	
S. Barbara	14	demia degli Arcadi	12
—	24	Botteghe oscure, V. delle	17
Barberine, Monasterio delle	22	Bovario, Campo	15
Barberini, Pal.	7	Braccio, Str. del	4
—	22	Branca, Piazza di	14
—, Piazza	19	Braschi, Pal. 17	13
—, Villa	26	S. Brigida. 3	13
Barchetta, Vic. della	14	Bucimazza, V.	18
S. Bartolommeo	18	Bufalo, Pal. del. 6	19
— 19	16	Bufola, Vic. della	17
— de' Vaccinari	14	Buon Pastore	11
—, Isola	17	Caccagna, V.	13
—, Ponte	18	Cacciabove, V.	16
Basilica di Costantino	20	Caffarelli, Pal. 9	17
— Giulia	20	S. Cajo. 5	22
— Ulpia	19	Calabraga, Vic.	10
S. Basilio, V. di	23	Camerata, Pal. 18	10
Eastioni di Paolo III	17	Campana, Pal.	18
Battisterio di Costantino	30	—, V.	27
Baullari, V. de'	13	Campanaro, V. del	12
Belsiana, V.	17	Campanile, Str. del	7
Benedetta, V.	11	Campidoglio	20
S. Benedetto	13	Campo Carleo	20
— 7	16	Campo de' Fiori	13
S. Benedetto in Piscinula. 1	18	— Marzo, V. di	16
Berardi, Pal. 10	16	— Militare	29
S. Bernardo alle Terme	22	— Vaccino	20
Bernini, Pal. 15	19	Camposanto, Str. del	4
S. Biagio	18	Cancelleria, Pal. della	13
— 4	16	—, Piazza della	13
— del Fosso. 21	13	Canestrari, V. de'	13
— della Pagnotta. 13	10	Canestraro, Vic. del	11
S. Ribiana	31	Capitolino, Monte	20
—, V. di	28	Capo di Ferro, Piazza	14
Bocca di Leone, V. di	17	Capo le Case, V.	19
Bocca della verità, V. della	18	Cappellari, V. de'	13
Bologna, V.	11	Capponi, Pal. 17	10
Bolognetti, Pal. 3	16	Cappuccini, Convento de'	20
Bonaccorsi-Sabini, Pal. 21	16	Capranica, Piazza	16

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Carbonari, Vic. de' . . . . .	20	Cimiterio de' Protestanti . . . . .	16
Cardelli, Pal. 14 . . . . .	13	Cini, Pal. . . . .	16
— 14 . . . . .	15	Cinque, V. del . . . . .	11
S. Carlino 2 . . . . .	22	Cinque Lune, V. . . . .	13
S. Carlo . . . . .	17	Circo Adriano . . . . .	11
— a' Catinari . . . . .	14	— Massimo . . . . .	21
—, Piazza . . . . .	14	— Sallustiano . . . . .	26
Carpegna, Pal. 24 . . . . .	13	S. Claudio. 23. . . . .	16
Carrette, Str. delle . . . . .	4	—, V. . . . .	16
—, V. delle . . . . .	22	S. Clemente . . . . .	27
Carrozza, V. . . . .	17	Clementina, V. . . . .	22
Cartari, V. . . . .	10	Cloaca Massima . . . . .	18
Casa di Crescenzo (detta di		Codini, Vg. . . . .	23
Rienzi o di Pilato). 3 . . . . .	18	Coliseo . . . . .	24
Casa di Raffaello . . . . .	10	Collegio Clementino . . . . .	13
Casali, Pal. 9 . . . . .	13	— de' Copti . . . . .	4
Cascine, Vic. delle . . . . .	15	— Greco. 7 . . . . .	17
Caserna de' Carabinieri . . . . .	15	— Inglese, Vg. del . . . . .	21
— de' Dragoni. 8 . . . . .	19	— Irlandese . . . . .	20
— de' Vigili. 5 . . . . .	16	— Nazareno . . . . .	19
Castello, Porta . . . . .	8	— de Propaganda Fide. 16 . . . . .	19
Catalone, Piazza . . . . .	7	— Romano . . . . .	16
Catena, Piazza della . . . . .	17	Colonna, Pal. . . . .	19
—, Str. della . . . . .	4	—, Piazza . . . . .	16
—, V. della . . . . .	14	—, V. . . . .	16
S. Caterina de' Funari . . . . .	17	—, Villa . . . . .	19
— della Rota. 1 . . . . .	10	Colonna di Foca . . . . .	20
— de' Sanesi. 2 . . . . .	10	— Trajana . . . . .	19
— di Siena. 7 . . . . .	19	Colonnelle, Vic. delle . . . . .	17
Cavaletti, Pal. 15 . . . . .	17	Colonnese, V. de' . . . . .	19
Cavalieri di Malta, Pal. de' 9 . . . . .	17	Colosseo, V. del . . . . .	23
Cavalleggieri, Porta . . . . .	4	Colosso di Nerone . . . . .	23
S. Cecilia . . . . .	15	Commendatore, Pal. del. 13 . . . . .	7
— 20 . . . . .	10	Commercio, Casa del. 2 . . . . .	16
—, V. di . . . . .	18	Compagnia di Gesù, Casa	
Jelio, Monte . . . . .	30	della . . . . .	16
S. Celso 4. . . . .	10	Concezione . . . . .	10
Cenci, Pal. . . . .	17	Condotti, V. . . . .	17
—, Piazza . . . . .	17	Conservatore, P. del. 1 . . . . .	20
Cerchj, V. de' . . . . .	21	Conservatorio de' Fanciulli	
Certosa . . . . .	26	progetti. 14 . . . . .	7
S. Cesareo . . . . .	26	Conservatorio della Divina	
Cesarini, V. . . . .	16	Providenzia. 1 . . . . .	14
—, Vic. . . . .	16	Consolato, Vic. del . . . . .	10
Cesi, Pal. . . . .	4	Consulta, Pal. della . . . . .	19
—, Villa . . . . .	23	Consulta, V. della . . . . .	19
— Piccolomini, Pal. 9 . . . . .	7	Conti, Pal. 12. . . . .	16
Cestari, Vic. de' . . . . .	16	—, Villa . . . . .	36
Cestio, Ponte . . . . .	18	Convento de' Padri della	
—, Piramide di . . . . .	16	Missione. 14 . . . . .	16
S. Chiara . . . . .	22	Copelle, V. delle . . . . .	13
— . . . . .	16	Corallo, Vic. del . . . . .	13
—, Monasterio . . . . .	26	Corea, Pal. . . . .	17
Chiavari, V. . . . .	14	Cornacchie, Pozzo delle . . . . .	13
Chiesa Nuova . . . . .	10	Coronari, V. de' . . . . .	13
Chigi, Pal. . . . .	16	Corsini, Pal. . . . .	11
Ciampini, Pal. . . . .	25	Corso, V. del . . . . .	16
Ciancaleone, Vic. . . . .	22	Cortile di Belvedere. 1 . . . . .	4
Cimarra, V. . . . .	22	— di S. Damaso (delle	
Cimatori, Vic. de' . . . . .	10	Logge). 2 . . . . .	4
		— della Panateria. 5 . . . . .	19

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S. Cosimato, V. di . . . . .	15	Fiamme, Vic. delle . . . . .	23	
S. Cosma. 6 . . . . .	13	Fiano, Pal. 8 . . . . .	16	
SS. Cosma e Damiano. 5 . . . . .	20	Filippine, Monast. delle . . . . .	25	
Costaguti, Pal. 20 . . . . .	17	S. Filippo Neri. 8 . . . . .	10	
Costantino, Basilica di . . . . .	20	— 6 . . . . .	7	
Cremona, V. . . . .	20	Firenze, Pal. di . . . . .	13	
Crescenzi, Vic. . . . .	13	—, Piazza . . . . .	16	
—, Villa . . . . .	12	Fiumara, V. della . . . . .	17	
Croce, V. del . . . . .	17	Fiume, V. del . . . . .	14	
S. Croce, V. di . . . . .	33	Florida, V. . . . .	17	
— de' Lucchesi. 13 . . . . .	19	Fonseca, Villa . . . . .	27	
— in Gerusalemme, Bas. . . . .	36	Fontanella, V. . . . .	18	
Crocebianca, V. di . . . . .	20	— . . . . .	16	
Crociata, V. della . . . . .	15	Fontanone, V. del . . . . .	14	
Crociferi, V. de' . . . . .	19	Fornaci, V. delle . . . . .	11	
Crocifisso, Cappella del . . . . .	7	Foro di Augusto . . . . .	20	
—, Oratorio. 16 . . . . .	16	— di Nerva (avanzi). 7 . . . . .	20	
—, Vic. . . . .	11	— Romano . . . . .	20	
Dame del Sacro Cuore, Conv. delle . . . . .	8	— Trajano . . . . .	19	
Dataria, V. della . . . . .	19	S. Francesca . . . . .	17	
Datti, Pal. 6 . . . . .	16	— . . . . .	19	
Delfini, V. . . . .	17	— Romana . . . . .	23	
S. Dionisio . . . . .	22	S. Francesco, V. di . . . . .	15	
Dogana. 18 . . . . .	16	— di Paola . . . . .	23	
SS. Domenico e Sisto . . . . .	19	— a Ripa . . . . .	15	
—, V. . . . .	19	—, V. di . . . . .	15	
Dominicani, Conv. de' . . . . .	16	— delle Stimate . . . . .	16	
Doria Pamfili, Pal. . . . .	16	Fraati, Vic. de' . . . . .	7	
S. Dorotea . . . . .	11	Fratte, V. delle . . . . .	15	
—, V. . . . .	11	Fratina, V. . . . .	16	
Drago, Pal. del . . . . .	13	Frezza, V. della . . . . .	17	
— 12 . . . . .	19	Fruste, V. delle . . . . .	12	
S. Efremo . . . . .	22	Gabrielli, Pal. . . . .	10	
S. Egidio . . . . .	12	Gaetani, Giardino . . . . .	29	
S. Elena . . . . .	17	—, Pal. . . . .	25	
S. Eligio. 4 . . . . .	10	Gaetano-Sermoneta, Pal. 26 . . . . .	17	
S. Elisabetta. 9 . . . . .	13	Galitzin, Pal. 13 . . . . .	13	
— 12 . . . . .	10	S. Galla . . . . .	18	
Esquilino, Monte . . . . .	29	Galli, Orto . . . . .	15	
Eurisace, Sepolcro di . . . . .	35	—, Pal. . . . .	13	
S. Eusebio . . . . .	28	Gallo, Pal. del. 5 . . . . .	19	
—, V. . . . .	25	Galluzze, le . . . . .	32	
S. Eustachio . . . . .	13	Gambaro, V. del . . . . .	16	
Fabbrica, Porta . . . . .	4	Gatta, V. della . . . . .	16	
Fabricio, Ponte . . . . .	17	Gelsomino, V. del . . . . .	1	
Falcone, Vic. del . . . . .	23	Genovesi, V. de' . . . . .	18	
Falconieri, Pal. . . . .	11	Gentili, Villa . . . . .	31	
Falegnami, V. de' . . . . .	17	Gesh, il . . . . .	16	
Falzacappa, Villa . . . . .	30	—, V. del . . . . .	16	
Farinone, Vic. del . . . . .	8	Gesù e Maria. 4 . . . . .	17	
Farnese, Pal. . . . .	14	—, V. . . . .	17	
—, Piazza . . . . .	14	Gesuiti, Noviziato de' . . . . .	22	
Farnesiani, Orti . . . . .	21	Ghetto, il . . . . .	17	
Farnesina, Villa . . . . .	11	S. Giacomo, V. . . . .	17	
Felice, V. . . . .	19	—, Str. . . . .	11	
Fenili, V. de' . . . . .	12	— in Aino. 6 . . . . .	10	
— . . . . .	21	— in Augusto (de' Incurabili). 2 . . . . .	17	
—, Vic. de' . . . . .	20	— Scossacavalli. 7 . . . . .	7	
Ferajnuoli, Pal. 20 . . . . .	16	— de' Spagnuoli. 23 . . . . .	13	
Ferratella, V. della . . . . .	30	Gianicolo, Monte . . . . .	9	



Giardino, V. del . . . . .	16	S. Ignazio, Piazza di . . . . .	16
— Papale, V. del . . . . .	19	—, V. . . . .	16
Ginnasi, Vic. de' . . . . .	16	S. Ildefonso . . . . .	19
S. Giorgio in Velabro . . . . .	21	Incarnazione, Cappella dell' 8 . . . . .	22
S. Giovanni . . . . .	14	Incurabili, Vic. degli . . . . .	17
—, Porta . . . . .	33	Inferno, Valle dell' . . . . .	5
—, V. . . . .	18	S. Isidoro . . . . .	20
—, V. . . . .	27	—, V. . . . .	20
— Decollato. 5 . . . . .	18	Istituto Archeologico. 8 . . . . .	17
— de' Fiorentini . . . . .	10	S. Ivo. 12 . . . . .	13
— in Fonte . . . . .	30	— 26 . . . . .	13
— de' Genovesi. 7 . . . . .	15	Labicana, V. . . . .	27
— in Laterano, Bas. . . . .	30	Lancellotti, Pal. 1 . . . . .	13
— e Collegio de' Maroniti. 9 . . . . .	19	— 16 . . . . .	13
— in Oleo, Cappella . . . . .	28	Lante, Pal. . . . .	13
— della Pigna . . . . .	16	—, Villa (Borghese) . . . . .	8
— ante Portam Latinam . . . . .	28	Larga, V. . . . .	10
— e Paolo . . . . .	24	Laterano, S. Giovanni in . . . . .	30
— —, V. di . . . . .	24	Latina, Porta . . . . .	28
— e Petronio. 8 . . . . .	14	—, V. . . . .	28
Giraud-Torlonia, Pal. 4 . . . . .	7	Lattanzi, Villa . . . . .	28
S. Girolamo. 1 . . . . .	13	Laurina, V. . . . .	17
— de' Schiavoni . . . . .	14	Lauro, Vic. del . . . . .	20
Giubbonari, V. de' . . . . .	14	Lavaggi, Pal. 15 . . . . .	16
Giudia, Piazza . . . . .	17	Lavandare, Vic. delle . . . . .	15
Giulia, V. . . . .	10	Lavatore, V. del . . . . .	19
S. Giuliano . . . . .	28	Leccosa, V. . . . .	13
— 16 . . . . .	10	S. Leonardo . . . . .	10
— de' Fiaminghi. 7 . . . . .	13	Leoncino, V. del . . . . .	16
Giucoco di Pallone . . . . .	22	—, Vic. . . . .	4
S. Giuseppe . . . . .	10	Leonina, V. . . . .	23
— . . . . .	19	Lepri, Pal. . . . .	17
— de' Falegnami (Carcere . . . . .	20	Longara, V. della . . . . .	11
Tulliano). 3 . . . . .	20	S. Lorenzino in Piscibus. 10 . . . . .	7
Guistiniani, Pal. . . . .	13	S. Lorenzo, Monast. . . . .	22
—, Vic. . . . .	13	—, Porta . . . . .	31
Governo Vecchio, Pal. del. 20 . . . . .	13	—, Vic. . . . .	34
—, V. del . . . . .	13	—, Vg. . . . .	22
Granari, Vic. . . . .	13	— in Fonte . . . . .	19
Grazie, V. delle . . . . .	20	— in Lucina . . . . .	16
Grazioli, Pal. 4 . . . . .	16	— —, Piazza di . . . . .	16
Graziosa, V. . . . .	25	S. Lorenzo in Miranda . . . . .	20
Greca, V. . . . .	17	— a' Monti . . . . .	20
Greci, V. de' . . . . .	17	— in Paneperna, V. di . . . . .	22
Gregori, Pal. . . . .	20	S.S. Lorenzo e Damaso . . . . .	13
Gregoriana, V. . . . .	20	S.S. Luca e Martino. 4 . . . . .	20
S. Gregorio . . . . .	14	Lucchesi, V. de' . . . . .	19
— . . . . .	17	S. Lucia. 10 . . . . .	10
—, V. di . . . . .	24	— . . . . .	17
— Magno . . . . .	24	— del Gonfalone. 9 . . . . .	10
— Taumaturgo. 10 . . . . .	20	— in Selci . . . . .	26
Grillo, V. del . . . . .	19	— —, V. di . . . . .	26
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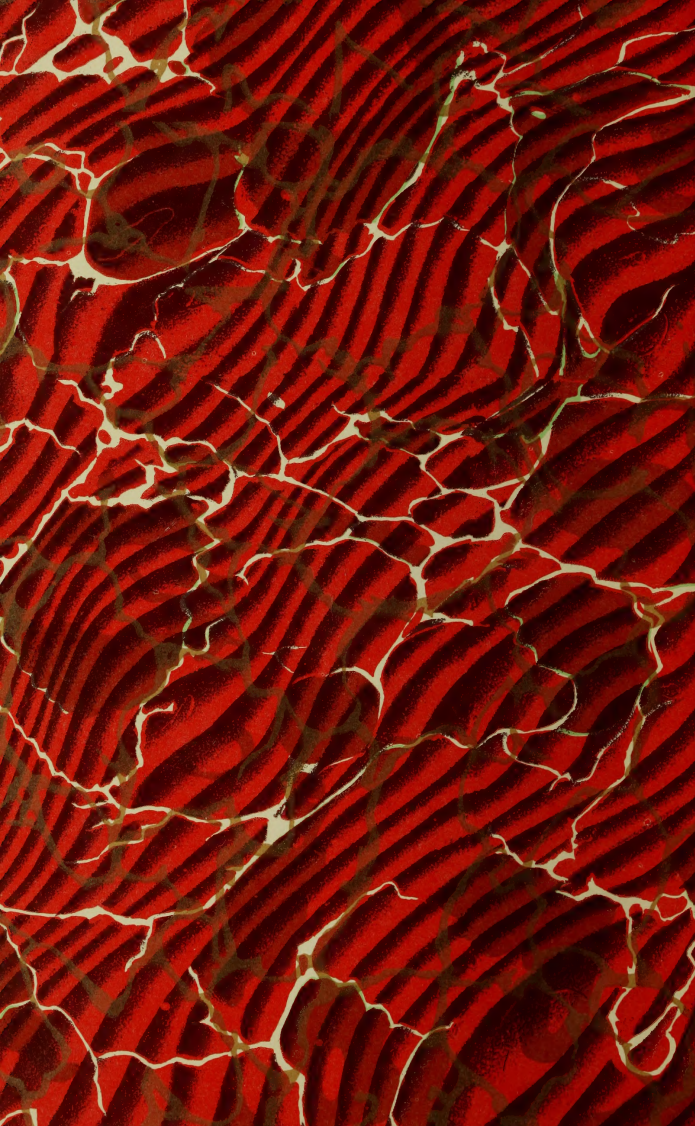
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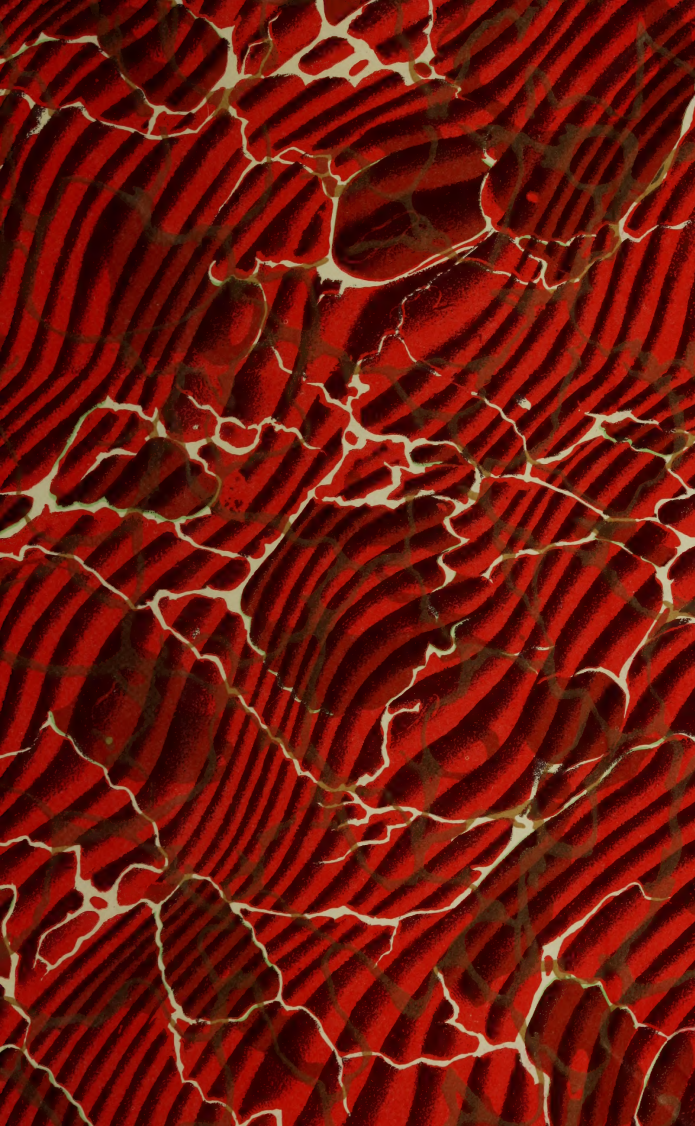
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